

# The BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN



1940 · SCHOOL YEAR · 1941

NOVEMBER 1940

# BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

304 EAST 44th STREET, NEW YORK, N. Y.

---

## BOARD OF TRUSTEES

WILLIAM E. SHEPHERD, *Chairman*  
RALPH WALKER, *Vice-Chairman*  
KENNETH K. STOWELL, *Secretary*  
J. ANDRE FOUILHOUX, *Treasurer*  
LEWIS G. ADAMS  
JOHN C. B. MOORE

OTTO TEEGEN  
JULIAN E. GARNSEY  
ROBERT S. HUTCHINS  
ALBERT KAHN  
EDWARD McCARTAN  
A. MUSGRAVE HYDE

## DIRECTORS

OF THE INSTITUTE—LEWIS G. ADAMS  
OF ARCHITECTURE—OTTO TEEGEN  
OF MURAL DECORATION—JULIAN E. GARNSEY  
OF SCULPTURE—WM. VAN ALLEN

## COMMITTEE ON ARCHITECTURE

OTTO TEEGEN, *Chairman*  
ROBERT S. HUTCHINS, *Vice-Chairman*  
MAX ABRAMOVITZ  
RICHARD M. BENNETT  
GORDON BUNSHAFT  
BRUCE BUTTFIELD  
ROBERT CARSON  
HOWARD LOVEWELL CHENEY  
GARDNER A. DAILEY  
L. C. DILLENBACK  
HENRY DREYFUS  
ALFRED V. duPONT  
ANDREW F. EUSTON  
DONALD A. FLETCHER  
ALFRED GIEFFERT  
ERNEST A. GRUNSFELD, JR.  
RALPH GULLEY  
J. BYERS HAYS  
GERALD A. HOLMES  
BURNHAM HOYT  
A. MUSGRAVE HYDE

JEAN LABATUT  
OTTO F. LANGMANN  
JAMES C. MACKENZIE  
CHARLES D. MAGINNIS, JR.  
HENRY D. MIRICK  
JOHN C. B. MOORE  
ALFRED EASTON POOR  
T. MERRILL PRENTICE  
WALTER B. SANDERS  
PAUL SCHWEIKHER  
ALFRED SHAW  
WILLIAM SNAITH  
RICHARD BORING SNOW  
EDWARD D. STONE  
R. DOULTON STOTT  
KENNETH K. STOWELL  
SHEPARD VOGELGESANG  
LEONARD B. WAMNES  
KENNETH E. WISCHMEYER

## PARIS PRIZE COMMITTEE

### SOCIETY OF BEAUX-ARTS ARCHITECTS

GEO. A. LICHT, *Chairman*  
JOSEPH H. FREEDLANDER  
PAUL P. CRET  
SETH TALCOTT  
ALEXANDER P. MORGAN  
WILLIAM F. LAMB



## CONTENTS

1941 PARIS PRIZE COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS . . . . .	2
ANNUAL ELECTIONS—NOVEMBER 26, 1940 . . . . .	2
Beaux-Arts Institute of Design	
Society of Beaux-Arts Architects	
TO THE DIRECTORS OF THE ARCHITECTURAL SCHOOLS AND ATELIERS . . . . .	2
Reprint of Letter mailed October 8, 1940	
WHO'S WHO ON THE JURY . . . . .	5
A MEMORIAL GIRALDA . . . . .	7
Sculpture Program I ( <i>Illustrations on page 29</i> )	
A POTTERY LAMP BASE . . . . .	7
Sculpture Program II ( <i>Illustrations on page 30</i> )	
A CONSUL'S OFFICE AND RESIDENCE . . . . .	8
Class A Problem I ( <i>Illustrations on pages 17 to 19</i> )	
A FLOATING RESTAURANT—Romer Prize . . . . .	10
Class A Sketch I ( <i>Illustrations on pages 20 to 22</i> )	
A SKI CLUB . . . . .	10
Class B Problem I ( <i>Illustrations on pages 23 to 27</i> )	
A WOODEN PASSERELLE . . . . .	12
Class B Sketch I ( <i>Illustrations on page 28</i> )	
REPORTS OF AWARDS . . . . .	13
October 7, 1940	
Sculpture Program I	
November 13, 1940	
Sculpture Program II	
November 14, 1940	
Class A Problem I      Class A Sketch I	
November 19, 1940	
Class B Problem I      Class B Sketch I	

The Critiques in The Bulletin are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

Published monthly except August and September by the Beaux-Arts Institute of Design, 304 East 44th Street, New York, N. Y. Subscription price by the school year to students registering in the B.A.I.D. courses, \$2.50; to public and school libraries, \$2.00; to all others, \$3.00 in the United States, Colonies and Mexico; single copies, 35 cents, mailing 6 cents additional; Canadian and foreign postage 50 cents additional. *Subscribers should give notice of change of address three weeks in advance.* Entered (or re-entered) as second-class matter February 2, 1937, Post Office at New York, N. Y., under the act of March 3, 1879.



## 1941—PARIS PRIZE COMPETITION—SOCIETY OF BEAUX-ARTS ARCHITECTS

Due to conditions abroad, the Paris Prize Committee will suspend scholarship competitions beginning 1941 for the period of the emergency.

The Committee is happy to announce, however, that it will offer a prize of \$250 for a special competition to be held in lieu of the Paris Prize Competition.

To be eligible for this competition, contestants must be in Class A if enrolled in the Beaux-Arts Institute of De-

sign, or show evidence of being seniors or graduate students, and must be citizens of the United States of America. The program will be issued in April 1941, no preliminary sketch will be required. All finished drawings must be mailed June 6th. The judgment will be held June 16th. Further details will be issued at a later date.

GEO. A. LICHT, Chairman, Paris Prize Committee

## ANNUAL ELECTIONS—NOVEMBER 26, 1940 BEAUX-ARTS INSTITUTE OF DESIGN

At the Annual Meeting of the Beaux-Arts Institute of Design the following Trustees were elected to serve for a term of three years:

### *Trustees of the Class of 1943*

Robert S. Hutchins  
A. Musgrave Hyde

John C. B. Moore  
William E. Shepherd

At a subsequent meeting of the Board of Trustees the following officers were elected:

Chairman—William E. Shepherd  
Vice Chairman—Ralph Walker  
Secretary—Kenneth K. Stowell  
Treasurer—J. André Foulhoux  
Director of the Institute—  
Lewis G. Adams

## SOCIETY OF BEAUX-ARTS ARCHITECTS

At the Annual Meeting of the Society of Beaux-Arts Architects the following ticket was elected:

### *Officers*

President—Joseph H. Freedlander  
Vice President—Paul P. Cret  
Secretary—Alfred Easton Poor  
Treasurer—Lewis G. Adams  
Corresponding Secretary—John C. B. Moore

Member of Executive Committee—William E. Shepherd

### *Committee on Education*

Chairman—Seth Talcott  
T. Merrill Prentice Harold Tatton

### *Committee on the Paris Prize*

Chairman—Geo. A. Licht  
Member for 1 yr.—Alexander P. Morgan

### *Nominating Committee*

Chairman—A. Musgrave Hyde

Archibald M. Brown Edward S. Hewitt  
Bradley Delehanty T. Merrill Prentice

To the Council of the Fine Arts Federation, Class of 1943

Wm. Lawrence Bottomley  
William Van Alen

## To the Directors of the Architectural Schools and Ateliers and All Others Cooperating with the Beaux-Arts Institute of Design (Reprint of a letter mailed October 8, 1940)

The school year 1940-1941 will be the twenty-fourth during which the Institute has been carrying on its activities under the auspices of the Beaux-Arts Institute of Design, and the forty-eighth since this work was first inaugurated in 1894. During that time one can modestly say this work has played a large and important part in the progress of architectural education in America. Conversely, education and the various interpretations of that

word as carried on by our schools and universities, have also had their part in formulating the policies of the Institute. This is as it should be, for the sole purpose of the Institute is to promote better education by adjusting itself to contemporary thought and technique. It can, however, succeed only by cooperation among those who direct the work of the Institute and those who are in charge of the policies of their respective schools. We, therefore, again



urge your criticism and suggestions, so through our joint effort we may be able to make our ablest contribution to the architects of tomorrow.

We wish at this time to give a brief résumé of the more important aspects of our work last year, and a few items of interest in the coming season.

1. *Method of Choosing Problems:* The Committee on Programs which consists of ten members, all of whom have had experience in teaching, reaches its decisions regarding the choice of programs after several meetings held in May of each year. These decisions are made after considerable time has been spent in reviewing the programs of the year just coming to a close, checking the good or bad points of each, and taking special note of those that proved most successful. Only then does it proceed with a decision of the problems for the coming year. This selection is far from haphazard. It is based on method, and because we think the method is interesting, a partially descriptive diagram is herein enclosed. This diagram, we believe, needs no explanation or justification since it describes but one possible method of many in making such a selection. Its chief importance is to show that a sincere attempt is being made by the committee to choose programs that will allow the student in each class to meet a variety of interesting problems of diversified subjects each year, and to plan his subjects in such a way that there shall be a steady progression in the type of problems in each succeeding year.
2. *Programs:* Following the trend of national interest, the Program Committee this year has chosen several subjects that deal with military or defense measures. This was done not only because such subjects make very satisfactory problems, but because the committee feels students are alive to today's issues and will find special interest in them.
3. *Archaeology Problems:* Special attention should be drawn to the change in number and character of the archaeology problems this year. As stated in the Circular of Information, "Problems in archaeology are given to stimulate research among historical architectural principles and examples, and to relate the knowledge thus gleaned to modern usage. Rather than have a student familiarize himself with some style by designing in the spirit of that period, it is intended that he shall study by a comparative method the trends and contributions of several periods, with the purpose of appraising their value in terms of contemporary design." The subjects will be issued simultaneously at the beginning of each semester, and will be due about four months later. The student can take his choice of either or take both, and since no preliminary sketch is required, he can do them in spare time. The subjects have been particularly well chosen. The first semester offers "A Comparative Study of Historical and Modern Fortifications," and "An American House." The second term includes "The Natural Lighting of Buildings," and "A Stained Glass Window."
4. *Program Authors:* Continuing its policy of having many programs written by reputable architects throughout the country, the B.A.I.D. this year includes, among others, authors from Philadelphia, San Francisco, Denver, Chicago, New Haven, St. Louis, Syracuse, Cleveland, Wilmington and Boston. These authors have brought, and no doubt this year will bring, new points of view and ideas in the manner of presenting the problem information.
5. *The Transmitter Station:* The Comparative Problem, "A Transmitter Station," which was opened to all schools without payment of a fee, and with a program which had many novel aspects, was judged the first week in June. One hundred and two individuals from 19 schools and universities submitted drawings and models of varying number depending on what they deemed necessary to tell their story. The Institute had hoped that there might have been many unusual presentations, but, although there were a few, the majority followed the usual presentation drawing sheets rendered as on our regular problems. Several of these, however, added very credible models. It is significant that of the 19 schools, participating, ten were schools which do not ordinarily take the B.A.I.D. programs.
6. *Out-of-Town Judgments:* The policy of out-of-town judgments, inaugurated two years ago when three were held in Boston, Chicago and Detroit, was continued last year in Philadelphia, Cleveland and St. Louis. In each of these cities the judgments met with keen approval and interest. Moreover, since the drawings remain in each city for one or two weeks, it enables the students and the public in that vicinity to have a first hand view of all of the submissions and to make their own comparisons. This year tentative plans are being made to hold judgments in Atlanta, Washington and Chicago.
7. *Single Problem Registrations:* It is interesting to note how the number of registrations for individual problems has increased since the inception of this privilege three years ago. In the school year 1937-38 there were but 14; in 1938-39, 287; in 1939-40, 505. This indicates a healthy situation, for one



assumes that although some schools prefer not to have all of their design curriculum governed by the B.A.I.D. programs, they do nevertheless see the advantage of occasionally comparing their students' work with others who subscribe regularly.

As for general registration, the 26 schools, 6 ateliers and 13 unaffiliates subscribing to the B.A.I.D. enrolled 921 students for the year 1939-1940 as compared to 722 in 1938-1939. This shows a substantial increase and is encouraging in contemplating the future.

8. **Pencil Points Prizes:** Because they endorse the work done by the B.A.I.D., the Architectural Forum and House Beautiful have during the past two years provided prizes for two of our problems. This year Pencil Points has kindly offered to do likewise, and will provide two prizes for the Class B V Problem.

9. **Eligibility for Prize Awards:** The ruling made last year allowing all Class A problems, including prize problems, to be taken by students registering for a single problem, will be continued. Class B and C students, however, must be registered for the term in order to be eligible for a prize award.

10. **Prize Problems:** The following prizes will be awarded this year:

#### On Class A Problems

Illuminating Engineering Society Prizes \$300, \$200, \$100  
Emerson Prize \$50  
Architectural Forum Prizes \$50, \$25

#### On Class A Nine-Hour Sketches

Romer Prize \$25  
House Beautiful Prizes \$50, \$25

#### On Class A and B

Warren Prizes \$50, \$25

#### On Class B Problems

Kenneth M. Murchison Prize \$50  
Pencil Points Prizes \$50, \$25

#### On Class B Nine-Hour Sketches

Spiering Prize \$50

#### On Class C Problems

Rambusch Prize \$50

11. **Bulletin:** Since no better way has been devised to disseminate the results of judgments and reproductions of the prize winners, the Bulletin will continue to be published in its present form. Since the cost of printing and plates is high your support is solicited.

OTTO TEEGEN, Director,  
Department of Architecture

### ARCHITECTURAL DESIGN

CATEGORY	EMPHASIS	TYPE	S U B J E C T									
			EX. CLASS A	EX. CLASS B	EX. CLASS C	INTERIOR DESIGN		HISTORICAL RESEARCH				
						EX. ELEMENTARY	EX. ADVANCED					
1. SITE PLANNING	RELATION BETWEEN FREE SPACES IN A LANDSCAPE. GROUP PLAN AND RELATION BETWEEN SPACES AND VOLUMES. TECHNICS OF SITE PLANNING SUCH AS: CONTOURS, ORIENTATION, CLIMATE, CIRCULATION, PLANTING, ETC.	CIVIC ART										
		COMMUNITY CENTER	SK 4	COMMUNITY CENTER FOR AN ISLAND RESORT								
		HOUSING	PR 5	FACULTY RESIDENCE GROUP								
		RECREATION AREAS		SK 2	CHILDREN'S PLAYGROUND	1	A WADING POOL					
		PARKS & GARDENS	SK 3	ENCLOSED BACK-YARD GARDEN								
		EDUCATIONAL										
		INSTITUTIONAL										
		TRANSPORTATIONAL	PR 2	PLANE BASE IN THE PACIFIC								
		PUBLIC UTILITIES										
		INDUSTRIAL										
2. BUILDING DESIGN	SPACE ORGANIZATION IN SINGLE OR COMBINED VOLUMES. STRUCTURAL ORGANIZATION, EXPRESSION AND CHARACTER IN RELATION TO USE OR FUNCTION.	NATIONAL DEFENSE		PR 2	OFFICER'S TRAINING CAMP					1	HISTORICAL & MODERN FORTIFICATIONS	
		PRIVATE HABITATION								2	AN AMERICAN HOUSE	
		COLLECTIVE HABITATION	PR 1	CONSUL'S RES. AND OFFICE	PR 1	A SKI CLUB	6	A YOUTH HOSTEL				
		GOVERNMENTAL										
		EDUCATIONAL			PR 5	AN ARCHITECTURAL SCHOOL						
		INSTITUTIONAL			PR 4	A SMALL EMERGENCY HOSPITAL						
		RELIGIOUS			SK 4	A SMALL WAY-SIDE CHAPEL						
		COMMERCIAL	SK 1	A FLOATING RESTAURANT	PR 3	A CONSOLIDATED TRAVEL AGENCY	2	SALES OFF. FOR A RESIDENTIAL DEVEL.				
		INDUSTRIAL			PR 6	A BOX FACTORY	4	A GATEHOUSE AT THE TO MARBLE QUARRY				
		TRANSPORTATIONAL	PR 6 SK 2	BUS & R.R. STATION CANAL LOCK STATION								
3. MATERIAL DESIGN	RELATION OF THE COMPONENT PARTS OF A STRUCTURE TO THE WHOLE. SPACE, ILLUMINATION, TEXTURE, AND COLOR IN RELATION TO THE STRUCTURE.	NATIONAL DEFENSE										
		COMMEMORATIVE	PR 4	CREMATORY & COLUMBARIUM								
		EXT. BLDG. DETAILS	SK 5	A THEATRE MOVIE MARQUEE		3	A TWO STORY PORCH					
		INT. BLDG. DETAILS	EM	A ROSTRUM		5	ELEV. LOBBY IN A FEDERAL BLDG.	2	A PRIATRICIAN'S RECEPTION ROOM	1	WAITING ROOM IN A HOSPITAL	
		" " "						4	A LOUNGE FOR A COUNTRY CLUB	2	A MOVIE STAR'S DRESSING ROOM	
		" " "								3	SOUTH AMERICAN UNLNR. STATE R.M.	
		LIGHT & ILLUMINATION	PR 3	A CLUB SWIMMING POOL								3 NAT. LIGHT OF BLDG'S 4 STAINED GL. WINDOW
		HANDCRAFT & IND. DES.						1	PRIVATE DESK & LAMP			
		DECORATION			SK 5	A TABLEAU		3	PRIV. AMBULANCE INT.	4	SUMMER HOME LIVING & DINING PORCH	
		LANDSCAPE DETAILS	SK 1 SK 3	A WOODEN PASSENGER A RETAINING WALL								



## WHO'S WHO ON THE JURY

**LEOPOLD ARNAUD**, Columbia University, New York City

**Studied:** Lycée Janson de Sailly and University of Paris—Bès A. 1914  
Columbia University, School of Architecture, B. Arch. '18—M.S. in Arch. '32  
Ecole des Beaux-Arts, Paris—A.D.G.F. 1924

**Member:** American Institute of Architects  
Société des Architectes Diplômés, P.L.G.

**Major Work:** With Warren & Wetmore, 1924-27  
With Voorhees, Gmelin & Walker, 1927-32  
On the staff of School of Architecture, Columbia University, 1932  
Dean of the Faculty and Professor of the History of Architecture, 1935

**WILLIAM F. A. BALLARD**, 9 Rockefeller Plaza, New York City

**Studied:** Princeton, A.B., 1927; M.F.A., 1932  
Fontainebleau School, 1931  
Housing Study Guild, New York, 1933  
Henry Wright Study Group, 1932

**Awards:** Thesis Prize, Princeton, 1932  
Butler Prize, Princeton, 1932

**Member:** American Institute of Architects, Chairman Large Scale Housing Committee, New York Chapter Architectural League  
New York Society of Architects  
Princeton Architectural Society (Past President)

**Major Work:** Private Residences, Queensbridge Houses, Vlodech Houses

**RAYMOND BARGER**, Stamford, Conn.

**Firm:** Raymond Barger Studios, 36 East 23rd St., New York City

**Studied:** Carnegie Institute of Technology, A.B.  
Yale University, B.F.A.

**Member:** National Sculpture Society  
Pittsburgh Associated Artists  
Architectural League

**Awards:** Winchester Traveling Fellowship  
Special Fellowship as Guest, American Academy, Rome (Iyr.)

**Major Work:** 65-ft. column, H. J. Heinz Company, World's Fair Sea Maid Fountain, Board of Design, World's Fair Bust of Lincoln, Republic of San Marino Stone Memorial, Gloria, Pekin, Ill.  
21 pieces Terra Cotta, Parkchester  
At present: 14-ft. Bronze Fountain (Shreve, Lamb & Harmon)  
Anthony Fountain, Providence, R. I., Parcel Post Bldg., Providence, R. I.

**GAETANO CECERE**, 436 West 38th St., New York City

**Studied:** Under H. A. MacNeil and Beaux-Arts Institute of Design

**Member:** Associate of the National Academy of Design, 1935; National Sculpture Society; New York Architectural League; New York Municipal Art Society

**Awards:** American Academy in Rome scholarship, 1920  
Barnett Prize, National Academy of Design, 1924  
Honorable Mention at Art Institute of Chicago, 1927  
Prize of Garden Club of America, 1929, 1930  
McClees Prize, Pennsylvania Academy of Fine Arts, 1930  
\$1,000 Lincoln Memorial Competition, Milwaukee, 1935  
Lindsey-Morris Memorial Prize, National Sculpture Society, 1935

**Major Work:** Art and Trade Club Medal for School Art League of New York; John E. Stevens Monument, Montana; Pediment Group, Stanbaugh Auditorium, Youngstown, Ohio; War Memorials at Plainfield, N. J., Princeton, N. J., Clifton, N. J., and Astoria, L. I.; commemorative medal Princeton University; Soldiers Medal for Valor, U. S. Army; Columbia Broadcasting Guest Award Medal; bronze tablet, National League of Women Voters; Abraham Lin-

coln Portrait Monument, Milwaukee, Wis.; "R. F. D. Postman," U. S. Post Office, Washington, D. C.; monuments in Galveston and San Augustine, Texas; exhibited at New York World's Fair; former Instructor and Director of the Sculpture Department, Beaux-Arts Institute of Design.

**CAMERON CLARK**, 101 Park Ave., New York City

**Studied:** Massachusetts Institute of Technology  
Rotch Traveling Fellow—Europe, 1912-14  
American Academy in Rome  
Atelier in Paris  
Atelier in Munich

**Member:** Various Juries on Competition

**Awards:** Brooklyn Chamber of Commerce—Best Building Award  
Fairfield County Planning Commission Award—Best Building  
Architectural League Show—Special Award—Colonial Design

**Major Work:** Brooklyn Bureau of Charities  
Visiting Nurses Association, Brooklyn  
Coney Island Sewage Treatment Works (Designing Architect)  
Manhattan Grit Chamber, 110th St., N. Y. (Designing Architect)  
Fairfield Plant—Aluminum Company of America  
Fairfield Town Hall, Fairfield, Conn.  
Washington Town Hall, Washington, Conn.  
Kings Park Hospital, Employees' Building  
Many residences in Connecticut, New Jersey, Pennsylvania and Vermont

**CHARLES KENNETH CLINTON**, 11 East 44th St., New York City

**Firm:** Russell & Clinton

**Studied:** Harvard College, A.B., 1912  
Umbdenstock Atelier, Paris, 1913  
Gromort Atelier, Paris, 1914

**Member:** Beaux-Arts Institute of Design  
American Institute of Architects

**Major Work:** Residence S. A. Fahnestock, Newport, R. I.  
" H. P. Bingham, S. C.  
" G. Ellis Jr., S. C.  
" L. P. Yandell, Greenwich, Conn.  
Fire House, East Islip, L. I.

**WILLIAM J. CREIGHTON**, 101 Park Ave., New York City

**Studied:** University of Pennsylvania, B. S. Arch., 1915; M.S. Arch., 1917

**Member:** American Institute of Architects

**Awards:** B.A.I.D. Medals while in college

**Major Work:** Principally residential, city and country

**THOMAS HARLAN ELLETT**, 101 Park Ave., New York City

**Studied:** University of Pennsylvania  
Duquesne's Atelier, Paris  
American Academy in Rome

**Member:** American Institute of Architects (Fellow)  
Century Club

**Awards:** Arthur Spayd Brook Gold Medal (University of Pennsylvania)  
Holder Cresson Travelling Fellowship (Pennsylvania Academy of Fine Arts)  
Silver Medal, Architectural League  
Gold Medal, Architectural League

**Major Work:** J. Seward Johnson House, New Brunswick, N. J.  
American Military Chapel, etc., Thiaucourt, France  
Cosmopolitan Club  
Bronx, N. Y., Post Office  
Covington, Ky., Post Office and Court House

**VITO A. GIRONE**, 214 New St., Orange, N. J.

**Studied:** Newark School of Fine Arts, 1928-32, Diploma  
Atelier Newark, 1932-34  
New York University, 1934-35, 1936-37  
Harvard University Graduate, 1935-36  
School of Architecture



**Awards:** Ecole des Beaux-Arts at Fontainebleau, France, 1937  
Diplome  
New School of Social Research, 1937-38  
Beaux-Arts Institute of Design, 1938, Certificate  
Scholarship to Harvard Graduate School of Architecture, 1935-36  
New York University Scholarship 1936-37  
Cranbrook Academy of Art Scholarship for 1939-40

**PERCIVAL GOODMAN**, 136 East 57th St., New York City

**Studied:** Beaux-Arts Institute of Design  
Ecole des Beaux-Arts, Paris

**Awards:** Paris Prize, 1925  
2nd Prize, Smithsonian Museum Competition

**Major Work:** Numerous residences and department stores, including recently, Ernest Keon Co., Detroit

**WILLIAM HAMBY**, 420 Madison Ave., New York City

**Studied:** University of Illinois

**Major Work:** Private residences

**TALBOT HAMLIN**, 310 East 44th St., New York City, and Avery Library, Columbia University

**Studied:** Amherst College  
School of Architecture, Columbia University

**Member:** American Institute of Architects

**Major Work:** Practiced 1914-1934  
Taught history of architecture, Columbia Extension, 1917-1934  
Librarian Avery Library and Lecturer in Theory of Architecture, School of Architecture, Columbia, 1934  
Author, *Enjoyment of Architecture*, N. Y. Scribners, 1920  
*American Spirit in Architecture*, Vol. 13 of the *Pageant of America*, Yale University Press, 1926  
*Some European Architectural Libraries*, Col. Univ. Press, 1939  
*Architecture Through the Ages*, Putnam's 1940  
Author of Monthly Critical Articles in *Pencil Points*

**L. BANCEL LAFARGE**, 11 East 44th St., New York City

**Firm:** LaFarge and Knox

**Studied:** Harvard A.B. 1922  
Yale School of Fine Arts B.F.A. 1925

**Member:** Architectural League  
Beaux-Arts Institute of Design Trustee 1933-35

**Major Work:** Residences for: Mr. J. C. Clark, Greenwich, Conn.; Mr. C. B. Hogan, Woodbridge, Conn.; Mr. E. H. Augustus, Orange, Va.; and Mr. C. D. Stillman, Amenia, N. Y.

**HARRIE T. LINDBERG**, 2 West 47th St., New York City

**Studied:** Preparatory Education in schools abroad and Stevens Institute at Hoboken, N. J. Three years at National Academy of Design, New York and two years at Masquaray's Atelier, New York

**Member:** Architectural League of New York  
American Institute of Architects  
Michigan Society of Architects

**Major Work:** North College, Wesleyan University, Middletown, N. Y.  
Asheville Country Club, Asheville, N. C.  
Onwentsia Club, Lake Forest, Illinois  
Residence for Horace Havemeyer, Islip, L. I.  
Residence for R. T. Vanderbilt, Green's Farms, Conn.  
Residence for M. M. VanBeuren, Newport, R. I.  
Residence for John Pillsbury, Lake Minnetonka, Minn.  
Residence for P. D. Armour, Lake Forest, Ill.  
Residence for Hon. Cameron Morrison, Charlotte, N. C.  
Laboratory and Factory for R. T. Vanderbilt Co., Inc., Norwalk, Conn.  
U. S. Legation, Helsinki, Finland  
U. S. Consulate, Shanghai, China  
Royal Typewriter Co. Factory, Hartford, Conn.

**EDWARD McCARTAN**, 225 East 67th St., New York City

**Studied:** Pratt Institute under Herbert Adams  
Art Students League, Hermon MacNeil and George Gray Barnard  
Ecole des Beaux-Arts, Paris, under Injebert

**Member:** National Sculpture Society  
National Academy of Design (1st Vice-President)  
National Institute of Arts and Letters  
Beaux-Arts Institute of Design  
American Institute of Architects (Honorary)  
Art Commission Associates  
Century Club, Coffee House Club, National Arts Club

**Awards:** Helen Foster Barnett Prize (N.A.D.), Widener Gold Medal (Penn. Academy Fine Arts), Medal of Honor of Architectural League of N. Y., Gold Medal Concord Art Association, James E. McClees Prize, Penn. Academy Fine Arts, Gold Medal Allied Artists of America, George D. Pratt Prize Grand Central Galleries

**Major Work:** Eugene Field Memorial, Chicago, Clock on Grand Central Building, Pediment on Department of Labor Building, Washington, Panels on Telephone Building, Newark, N. J., Work in Metropolitan Museum, Albright Gallery, Buffalo, Fogg Museum, Cambridge, Mass., Pennsylvania Academy of Fine Arts, St. Louis City Museum, Brooks Green Gardens, S. C., Indianapolis Museum

**H. O. MILLIKEN**, 154 East 61st St., New York City

**Firm:** Milliken and Bevin

**Studied:** Princeton, Beaux-Arts Paris, Diplôme 1913

**Member:** Society of Beaux-Arts Architects, Diplôme Society, A.I.A.

**Major Work:** Numerous private residences

**BENJAMIN MOSCOWITZ**, 205 East 42nd St., New York City

**Firm:** deYoung & Moscovitz

**Studied:** Atelier F. H. Bosworth, Jr.  
Columbia Extension

**Member:** American Institute of Architects

**Awards:** Three medals Beaux-Arts Institute of Design  
Warren Prize—Beaux-Arts Institute of Design

**Major Work:** Fulton Savings Bank, Kings Co., Brooklyn, N. Y.  
Meier & Frank Department Store  
Lehigh Portland Cement Co., Administration Office Building, Allentown, Pa.  
Interlake Garden Apt., Eastchester, N. Y.

**STAMO PAPDAKI**, 41 East 60th St., New York City

**Studied:** Ecole Nationale Polytechnique, Athens  
Ecole Speciale d'Architecture, Paris, under Robert Mallet-Stevens, Auguste Perret and Henri Prost

**Member:** Committee on Architecture of the Museum of Modern Art, New York  
Executive Com. of the International Congresses for Modern Architecture, Zurich  
Société des Architectes Diplômés, Paris  
Technical Chamber of Greece, Athens

**Awards:** Medal (Group 1, Classe 1: Architecture) at the Exposition Internationale des Arts Decoratifs et Industriels Modernes, Paris 1925  
Honorable Mention, New York World's Fair Competition, New York 1936

**Major Work:** Athens: miscellaneous housing problems. Preliminary study for the Center of the International Federation of University Women  
New York: prefabricated houses (American Motohome, Celotex house)  
Home Center Building (World's Fair) in collaboration with A. C. Holden, Jean Labatut, R. McLaughlin and John C. B. Moore

**T. MERRILL PRENTICE**, 15 West 38th St., New York City

**Firm:** Adams and Prentice

**Studied:** Columbia B. Arch.  
Yale Ph. B.

Ecole des Beaux-Arts, Paris, D.P.L.G.

**Awards:** Columbia A.I.A. Medal, Alumni Medal, Schermerhorn Traveling Fellowship  
Beaux-Arts Prix Rougevin



**Member:** American Institute of Architects, Conn. Chapter  
Vice President 2 years  
American Institute of Architects, N. Y. Chapter  
Executive Committee  
S.A.D.G. Vice President  
B.A.I.D.  
Society of Beaux-Arts Architects

**Major Work:** Federal Building and Post Office, Hartford, Conn.  
Britton Hadden Memorial, Yale University  
West Middle School, Hartford, Conn.  
Hartford State Trade School, Hartford, Conn.  
Numerous private residences

**ESMOND SHAW**, The Cooper Union, Cooper Square, New York City  
**Studied:** Kings College School  
McGill University

**ROBERT FITCH SMITH**, 2942 S. W. 27th Ave., Miami, Florida  
**Studied:** University of Miami, A.B. B. Arch.  
Columbia  
**Member:** American Institute of Architects  
New York Architectural League  
Florida Association of Architects  
City Planning Board of Miami  
Chairman—Dade County Planning Council

**Major Work:** Roney Plaza Cabana Club—Miami Beach  
Restoration El Jardin Estate, Coconut Grove, Florida  
National Cash Register Bldg., Miami  
Robert H. Montgomery Estate, Miami  
Beach Club, Lauderdale, Florida  
Hope Hampton Estate, Miami Beach

**WHEELER WILLIAMS**, 15 East 67th St., New York City  
**Studied:** Art Institute, Yale Graduate, M.A. at Harvard  
Jules Coutan, Ecole des Beaux-Arts, Paris  
**Awards:** Medal of the American Institute of Architects  
**Member:** National Sculpture Society; Architectural League of  
New York, National Academy of Design  
**Major Work:** Tablet to French Explorers and Pioneers, Michigan  
Avenue Bridge, Chicago, Ill.; Rhythm of the  
Waves, Grosse Pt. Yacht Club, Detroit, Mich.;  
Pediment Dept. of Interstate Commerce Building,  
Washington, D. C. Black Panthers, Brookgreen  
Gardens, S. C.; Fountain, Regents Park, London,  
England; Medal for Phillips Exeter Academy;  
Plimpton Medal for Yale; Pediment of the Na-  
tional Library of Brazil; Indian Bowman, Canal  
St. Post Office, New York City. Steeds of the  
Imagination, Reader's Digest Tower—Chappaqua,  
N. Y. Dolphius, S. S. America, Childhood of the  
Gods, Garden figures, animal figures; work on  
Railroad Building at New York World's Fair.

## A MEMORIAL GIRALDA

### SCULPTURE PROGRAM I

**JURY OF AWARD—October 7, 1940**

RENE CHAMBELLAN  
PAUL MANSHIP  
EDWARD McCARTAN  
MISS BRENDA PUTNAM

LEON V. SOLON  
WILLIAM VAN ALLEN  
RALPH WALKER

#### THE PROGRAM

As a memorial to the aviators who have lost their lives in the performance of their duty, a single figure of gilded bronze 12 feet in height is to be placed upon a pedestal 49 feet high, as a central feature of a group of hangars on one of the large aviation fields. The pedestal is of granite and will bear an appropriate inscription. The figure will be mounted upon a ball so arranged with ball

bearings as to turn readily as a weather vane. In order to insure the proper operation of this feature, the figure in profile must be so designed as to present a greater surface to the wind on one side of the axis of the pedestal than on the other.

The pedestal "A" to "B" will be provided at the judgment. The portion shown on the accompanying print "B" to "C" between the cornice and the pedestal and the ball on which the figure rests, may be treated with accessories as desired.

#### Summary of Awards:

2 First Mention Placed	3 Mention
1 First Mention	1 No Award
7 Models Submitted	

## A POTTERY LAMP BASE

### SCULPTURE PROGRAM II

**JURY OF AWARD—November 13, 1940**

LYLE BOULWARE  
GAETANO CECERE  
MISS BRENDA PUTNAM

LEON V. SOLON  
WILLIAM VAN ALLEN  
WHEELER WILLIAMS

#### THE PROGRAM

The purpose of this competition is to apply the principles of Sculptural design to an object of daily use.

The theme offers an excellent opportunity for original expression since the subject matter, the shape, the width and the purpose of the lamp are optional with the com-

petitor. It must be 15 inches high and practical for wiring and bulb insertion.

The composition may be a single figure, or group, an animal or bird; it may be the shape of a vase with a real decoration or an abstract form with embossed or indented decoration.

The lamp base in final execution shall be a white or colored glaze or gilt.

#### Summary of Awards:

3 First Mention Placed	6 Mention
3 First Mention	19 No Awards
31 Models Submitted	



# A CONSUL'S OFFICE AND RESIDENCE

## CLASS A PROBLEM I

### JURY OF AWARD—November 14, 1940

LEWIS G. ADAMS  
RAYMOND BARGER  
W. POPE BARNEY  
NEWTON P. BEVIN  
WM. LAWRENCE BOTTOMLEY  
ALBERT CLAY  
LOUIS FENTNOR  
JULIAN GARNSEY  
PERCIVAL GOODMAN

TALBOT HAMLIN  
DON HATCH  
GEORGE A. LICHT  
JOHN C. B. MOORE  
BEN MOSCOWITZ  
S. PAPADAKI  
CHARLES ROMER  
CHARLES F. SCHILLINGER

### THE PROGRAM—John C. B. Moore, New York City

Consuls in foreign countries are responsible for managing and promoting the commercial affairs of their country's nationals. Other functions are the settlement of minor differences arising between their own nationals living in the foreign country, the policing of seamen of vessels of the nationality of the country represented, and the control of immigration papers.

The importance of the United States Consulate in one of the cities of South America where the climate is mild throughout the year, warrants the construction of a new building to house the Consul's office, often called the Chancellery, and his residence.

The site available is in a dignified residential quarter not far removed from the business center of the city. It is a rectangular plot, 225 feet wide, measured along a fine boulevard which bounds the property on the northwest, by 300 feet deep. The buildings on either side of this property and to the rear are free standing residences with fine landscaping. The property slopes gently downward toward the northwest or entrance side.

The residence will be occupied by the Consul, his family, and the necessary servants. Other members of the Consulate staff will reside elsewhere.

#### Requirements:

Chancellery, with an entrance for the public distinct from the entrance to the Residence:

Outer reception and waiting room  
Second Vice-Consul's office  
General office for 10 stenographers and typists  
Private reception room  
First Vice-Consul's office  
Conference room and library  
Consul's office  
File room, vault  
Men's and women's toilets

Note: Auto parking space for visitors will not be provided.

#### Residence:

Entrance hall  
Reception room  
Large drawing room  
Large dining room for entertaining as many as 12 or 15  
Three bedrooms, each with bath, for Consul's family  
One guest bedroom with bath

Kitchen

Pantry

Laundry

Servants' dining and sitting room

Sleeping quarters for five servants and chauffeur

Garage for four cars

Service court

Heating unit and storage in the basement

The dignity of the Consul's office must be suitably expressed in the building and its setting.

#### Summary of Awards:

6 First Medal	29 No Award
13 Second Medal	5 Hors Concours
60 Mention	113 Total Submitted

### REPORT OF THE JURY—Don Hatch

The preliminary sketch is essential. It is half the battle!

The preliminary sketch should have a germ of an idea which can be developed in the final drawings. That idea can be had by concentrated study after announcement of the general subject. The genius who can walk in "cold" for an exercise and grind out an idea worthy of developing need not be in school; nor is studied carelessness the right technique.

There were two kinds of sketches: good and bad. The jury noted that the great number of students who started with bad sketches were made to realize their error, and ended with an Hors Concours (the bad ones are usually among the H.C.'s) which is the only intelligent procedure after a bad start. Those whose parti made separate buildings for the Chancellery and Residence should remember that where there is more than one building, you cannot show them unrelated in plan, elevation, and section and have a sketch of the group. Some of these ended with an H.C.

Without exception it is always desirable to be able to choose the entrance to a building. People arriving to carry on business with the Consul should have no difficulty in finding the entrance to the Chancellery, and should not be confused by camouflaging the Chancellery entrance as a servants' doorway, or be encouraged to go to the Residence entrance. Those arriving at the Residence should have no difficulty driving up to a covered passage leading to the Residence entrance. The drive should allow quick egress so that vehicles can be out of the way of those following. Cars for the use of the Consul and his family should have easy access to a Residence entrance and the drive to and from the garage should be unimpaired.

The mass of the Chancellery is small and its position and entrance relation to the Residence should be carefully studied so that it is not too subordinated. A number of problems made the Chancellery appear as a service wing which threw an important element of the design definitely out of character.

The gently sloping lot afforded the possibility for inter-



est and change of level for differentiation between the Chancellery and Residence. The separation between these two elements was quite pronounced in some of the problems. The jury was definite in the separation of the circulation as the program stipulated and was divided in the wish for physical separation. We could see merit in the problems that had a physical separation between the Chancellery and the Residence, thus giving the Consul the feeling of walking to work and those who wished to step easily and quickly from the Residence through a door to the Chancellery received the same blessing of the jury.

A rule of thumb for improving a design is to be able to feel that the plan and elevation are the same building. The elevation should express what is happening in the plan. The plan should express the mass you expect to see in the elevation. (This is all very elementary but sound.) The plan should be so organized that you need not close up one whole wall, for an effect in the elevation, where it should be opened for desirable ventilation. The modernist who resorts to such tricks gives the green light for a traditionalist to put in fake columns. The climatic condition of this program encouraged controlled cross ventilation in sleeping rooms, definitely more truthful than solid walls for an effect in plan and elevation.

The second floor and section should grow with the study of the whole. It was apparent that there were those who left the design and presentation of both of these until the grey dawn on the morning of submission. The circular and flying stairs that would not fit, the dark corridors and wasteful (not spacious) halls, and hurried drawings were evidence. The weak lines make photographing for publication impossible.

The presentation should be simple. The idea should be clear. It is well for the student to have some thought of material. Color and trees can cover a lot of paper, but the jury appraises an honest expression of well chosen materials. The fancy entourage which is illustrated by clichés of past competitions, or developed in certain schools, usually confuses and psychologically detracts from an otherwise sound design. The jury counted "57 varieties" of bad trees.

To get simplicity takes study, and then more study. The jury was of the opinion that some of the designs lacked simplicity, for the plans were complicated in their circulation and the exteriors were jumpy as a result of various masses and details. The allotted time must be spent in simplifying the design as a whole. Too many spent that time making a pretty elevation or a "snappy" plan, and sacrificed good architectural analyzation.

"The dignity of the Consul's Office must be suitably expressed." In that sentence lies the spirit of this problem. *S. Torkelsen, New York University—First Medal.*

This problem is an entirely different conception from the other submissions. Part of the jury questioned the award because of an expository feeling which they felt was out of character. The problem makes good use of the slope of the plot and gives a pleasant treatment of the

pool and Residence. The bedrooms were criticized by some because the arrangement did not give cross ventilation except through a grilled door. Likewise the function of the circles in the wall of the library was questioned.

*J. Claus, New York University—First Medal*

This shows a good use of the gentle slope. Good points of the plan are the pleasant bedroom wing, an attractive patio for dining, and ability to close off the reception area when not in use. The importance of the Chancellery is saved by the flag. There is a very good drawing of the elevation, but it might have been well, however, to divide the time more equitably with the careless section and perspective.

*R. E. McMullin, University of Illinois—First Medal*

The Chancellery is well related to the Residence in scale and position, but the drive circulation should be improved for access and egress during receptions. Informality in the garden treatment gives a pleasing effect and the use of a garden in conjunction with the Consul's Office is good. The service area is in good relation to the rest of the residence. Again the second floor lacks study and is poorly presented. The long slits in the wall of the Reception are not too convincing.

*H. Licklider, Princeton University—First Medal*

This is a well studied plot utilizing the best exposures. The Chancellery is well designed. It is evident to the public yet in scale with the Residence. The drive circulation is good. The elements in the offices are well planned, and the Chancellery is well connected to the Residence. Choice of materials reveals deliberate study and consideration. The only service to the second floor is via the front stair. A long dark corridor and over spacious baths in the servants' section shows lack of study for the second floor. The presentation was simple and the idea easily understood.

*C. S. Bicksler, Pennsylvania State College—First Medal*

The plot arrangement gives excellent circulation for cars. While the Chancellery is separated by the drive it is well integrated with the whole; an excellent entrance solution. A good indication of materials evidences thought on texture, color, and serviceability. On the second floor the hall in the service area should have more light and air. On the second floor also, the north bedroom suffers by inadequate and poor ventilation for the sake of the elevation. The northeast elevation is not up to the standard set by the rest of the problem. The presentation is clear.

*S. G. Paulsen, University of Illinois—First Medal*

The organization of the plan and plot gives good exposure to all elements, and the drive and service solution is excellent. While the Chancellery is separated, it is an integral part of the whole. Outdoor living and the flow from house to garden make for comfortable and easy entertainment. The second floor was well studied. The perspective and section suffered in the presentation. This problem followed its sketch and developed into an excellent design.



# A FLOATING RESTAURANT

## CLASS A SKETCH I—ROMER PRIZE

A prize of \$25 to be awarded annually for a period of four years beginning 1939-40 on a Class A Sketch.

JURY OF AWARD—November 14, 1940

RAYMOND BARGER  
WM. LAWRENCE BOTTOMLEY  
EDWIN H. DENBY  
LOUIS FENTNOR

PERCIVAL GOODMAN  
JOHN C. B. MOORE  
CHARLES ROMER  
ESMOND SHAW

THE PROGRAM—*Shepard Vogelgesang, Chicago, Illinois*

At a location where Highway 60 gives a good view of Jordans Cove, Nick Melos started a hot dog and soft drink business seven years ago. He prospered and is now able to borrow funds for expansion. He estimates that with the City (300,000 inhabitants) ten miles off and the growing resort business around the lake, he can attract 500 dinner patrons of a good evening during the summer months. He will offer the following attractions:

1. A novel floating restaurant and bar
2. Good exposure to the breeze
3. Good prospect of the weekly boat races and the nightly fireworks supported by the Chamber of Commerce of Jordans Cove as an excursion attraction.

The shores of the lake are very irregular, there are many small coves, and a few small islands. All the shore line is thickly settled with summer camps and week-end houses hidden by the woodlands to the water's edge.

Four mudscows each 35 x 105 feet are to be purchased reasonably. Mr. Melos plans to use one scow for kitchen and a service bar which will provide central service to the table areas. The others would be used for the restaurant. The restaurant will be anchored in a location some distance off shore and all communications will be by motor-boat.

Requirements are:

- a. Seating for 400 persons at tables
- b. 100 persons in booths
- c. Boat landing and gang plank or steps for patrons who arrive by "motor taxis" from the shore
- d. Service landing to the kitchen

e. A sign should be provided clearly readable from the highway.

Mr. Melos favors the name "Mira Lago." He thinks the showboat idea is played out and while he may have recorded music there will be no floor show or dancing—"Just a cool place for family fun and fine food at fair prices," he says.

### Summary of Awards:

7 Mention	64 No Award
7 Half Mention	78 Total Submitted

REPORT OF THE JURY—*Wm. Lawrence Bottomley*

The jury reviewed all the sketches carefully. In making awards the primary factors taken into consideration were the floating quality of the restaurant and the articulation and anchorage of the barges.

Most of the designs were in the modern style, which has for its salient quality the FUNCTION of the STRUCTURE. It was in just this quality that the majority failed. The jury felt that the use of concrete and glass indicated in numerous sketches, was both impractical and inappropriate.

The plans of R. D. Smith of Princeton University and J. B. Green of Oklahoma Agricultural & Mechanical College, and to a lesser degree that of R. G. Creadick of Yale University were interesting in that an inner area of water was shown together with an excellent articulation of the barges.

The design of R. A. Ibarguen was normal, straightforward and at the same time in excellent character. All the diners faced in one direction to view the fireworks or races. Of all the sketches submitted this was perhaps the most realistic, and most likely to be executed.

The prize was awarded to W. F. Shellman, Jr. of Princeton. Here the jury found the functions of the design worked out with special flair. Views and breezes at various angles might be enjoyed by all the diners. Stability was stressed, combined with freedom of movement between the parts. Great imagination was shown both in plan and in character of design so that a particularly light and gay effect was achieved.

# A SKI CLUB

## CLASS B PROBLEM I

JURY OF AWARD—November 19, 1940

CAMERON CLARK  
NORMAN CLOUGH  
WILLIAM CREIGHTON  
H. PAGE CROSS  
NEMBHARDT N. CULIN  
GEORGE DAUB  
ETHAN ALLEN DENNISON  
ARMISTEAD FITZHUGH  
VITO GIRONE  
WILLIAM HAMBY

JOHN THEODORE HANEMAN  
GEORGE HARRELL  
A. MUSGRAVE HYDE  
GEORGE KOSMAK  
RONALD H. PEARCE  
T. MERRILL PRENTICE  
GEORGE COOPER RUDOLPH  
PAUL SIMPSON  
ROBERT FITCH SMITH  
OTTO TEEGEN

School Representatives: Boris Riaboff, New York University; Edmund S. Campbell, University of Virginia

THE PROGRAM—*T. Merrill Prentice, New York, N. Y.*

A Ski Club has leased a tract of land on the northern slope of a mountain and proposes to erect a clubhouse. The Club has about two hundred members who live within a radius of 100 miles of the site. A road will always be kept open so that members can drive to the Club. Over-



night and week-end accommodations will be provided for a limited number.

The site chosen for the Club is an approximately level area about 125 feet North and South by 300 feet East and West located at the top of an open slope which falls off 500 feet to the valley. This incline provides an excellent practice slope on which will be located a tow. The mountain continues to rise 3,000 feet above the site and is heavily wooded except for the summit which is bare and rocky. Novice, intermediate and expert trails have been laid out descending from the summit and converging at the Club. There will be no jumping, the competitions being confined to down hill slalom and cross country racing. An instructor has been engaged who will live at the Club during the season and have charge of the ski shop and the care of the trails.

#### Requirements:

1. A small administrative office.
2. A large room to serve as a combined lounge and dining room. (Dining space to seat 75).
3. A kitchen where simple meals can be prepared.
4. A waxing room, where members will leave their equipment on entering and where they can prepare their skis before going out.
5. A small shop where skis, bindings, boots, poles, etc. will be sold and where repairs will be made.
6. A men's dormitory to accommodate 40.
7. A ladies' dormitory to accommodate 25.  
Note: Provide two decker bunks with one common washroom and toilet for the men and another for the women.
8. Living quarters for the instructor and for a staff of 3.
9. A parking space for 60 cars.

#### Summary of Awards:

7 First Mention Placed	73 No Award
18 First Mention	9 Hors Concours
101 Mention	208 Total Drawings Submitted

#### REPORT OF THE JURY—George W. Kosmak

This unusually well written program offered correspondingly unusual opportunities to the student for freedom of thought and expression in its solution, there being very little precedent to date. The results were equally gratifying.

A general consideration of the problem caused the jury to decide that judgment should be not on the basis of conformity to any one fixed solution but rather to consider each problem on its own merit. Therefore, each of the 208 submissions was considered individually and reviewed at least once. The 39 drawings held for higher awards were studied by the entire jury.

The H.C. drawings were set aside by the individual juries and considered by the entire jury. First the solutions had to be worthy of at least a Mention before the H.C. was considered, though none appeared to have greater merit. All given the H.C. mark had serious deviations from the preliminary sketch.

The satisfactory solution of the plan was not the sole

basis of judgment since the character and suitability of the elevation to such a special site was of great importance. The use of materials and construction appropriate to a rustic and special use was considered as important as the general appearance of the building in relation to its setting.

Research on the operation of a Ski Club in actual use would reveal the great importance of the waxing room. Skiers must enter the building carrying or wearing skis averaging seven feet in length, many covered with snow thus creating a very special circulation problem which was in some cases ignored. Therefore, wide entrance and spacious storage areas as well as avoidance of corners is essential. If the designer was not a skier himself, he could learn much from research and certainly deduce a great deal from constructive thinking on the special uses of this building. The better designs all showed that this had been done thus representing exactly the experience in thinking which each good architect needs.

Scale was one of the most variable factors shown in lounges, waxing room and circulation often varying as much as 300%. The site although stated as flat, offered the opportunity of using an edge of the slope for a two level solution. Both the one level and two level plans produced equally good solutions. The lounge should be considered as a congregating place for at least the 75 diners plus other visitors. Since the daylight hours in skiing weather seldom exceeds eight hours, much indoor living must be accommodated. Lounges providing for sufficient fireplace frontage, taking advantage of the view to the North as well as the sunshine to the South and divided and furnished to permit the formation of individual groups are the most satisfactory.

Each skier using the club would use the waxing room which should provide facilities for repairing and preparation and storage of skis. This is a lively place requiring good light and ample ventilation. Stairs in most solutions were inadequate for 65 people in winter clothes and many students seemed to forget that dressing rooms, washrooms and toilets would be used by many others besides those sleeping there. More ingenuity was shown in dormitory areas. A bar, although not called for in the program was very wisely fitted in by many. The space for the instructor and his staff in a separate wing or building was praised as an opportunity for economy in operation during slack periods such as between week-ends and during unexpected thaws.

No preference was shown by the jury for either flat or sloping roofs, but many designs showed an unfortunate lack of consideration for the heat problem by introducing high ceilings and unnecessarily large glass areas. Heating economy should certainly be a primary consideration in a building of this sort.

#### R. M. Wright, University of Illinois—First Mention Placed

In this problem the special organization showed a real understanding of the problems involved. The waxing room occupies an appropriately large area with fireplaces avail-



able to those just returned from skiing. A sheltered area for removing skis, separate approach from parking space, ample stairway, detached staff quarters for occupancy while large building is closed; complete separation of men's and women's dormitories with well proportioned accessories. Lounge well arranged for flexibility of use. Character of the building expressive of its location, good use of materials, stair well conceived with romanticism well restrained. The only criticism was that all second floor facilities are accessible only by stair which destroys a certain intimate relation between the outdoors and indoors which would have been preferable.

*A. C. Rogers, Princeton University—First Mention Placed*

An excellent plan, excellently conceived. At first the jury reacted against the forced effort at a windowless elevation which as presented suggests more a fort than a club. But the conception of closing off the building completely from the north and the fine effects in perspective revealed it as a well studied problem. The division of the lounge into two levels separating the two functions is well achieved. The opening up of the living end is justification for a shape somewhat difficult to build. Dormitory facilities well proportioned but access to same too cramped and intimate. Separate access to waxing room from outdoors and lounge excellent, but waxing room too small. Also entrance from main entrance from parking space is inadequate.

*C. M. McKirahn, University of Illinois—First Mention Placed*

Well conceived plan, particularly regarding circulation. Good expression of the relation to outdoors in the separation of waxing room and use of flagstone. Exterior somewhat unimaginative and the lounge ceiling unnecessarily high. Ample corridor connecting all functions is commendable.

*P. Sternbach, New York University—First Mention Placed*

Excellent reduction of a complex plan into its simplest terms. Proportion of spaces well conceived. Circulation works well except access to women's dormitory. Excellent presentation. Exterior expresses each part well. Criticism

is that it has an unnecessarily large exterior wall area making heating difficult, and construction very expensive.

*J. A. Rode, Cleveland School of Architecture, W.R.U.—First Mention Placed*

Chosen for its excellent fenestration in lounge and a generally good plan. Elevation relates beautifully to landscape setting. Good ceiling height and concentration of mechanical equipment. Stairway to men's dormitory inadequate but exterior stair commendable. Plan works well and exterior character excellent.

*A. W. Neumann, University of Illinois—First Mention*

Included in publication for its good planning and particularly in conception of lounge and terrace, with three fireplaces, one outdoors. Waxing room conceived as an entrance, a frank acknowledgment of the function of such a building. Good separation of first and second floor functions. Exterior well expressed.

*C. Goldberg, Pennsylvania State College—First Mention*

Well conceived, showing understanding of ski club needs. Ski room as large as lounge with radiator and toasting bench before fireplace, amply lighted, very economical plan expression good use of stone. Lobby on intermediate level makes for good circulation. Dormitory entrances a bit crowded. Thoroughly practical and beautiful building.

*M. Anderson, Pennsylvania State College—First Mention*

Excellent plan well expressed in elevation. Arrangement of lounge with recognition for need of many fireplaces partly in darkness with one area for indoor enjoyment of sun. Ceiling height well related to parts. Reception room, waxing room, kitchen, staff, well related.

*A. L. Owen, Oklahoma Agric. & Mech. College—First Mention Placed*

In good scale for a very economical solution, expressing ingenuity and imagination.

*E. G. Petrazio, Pennsylvania State College—First Mention Placed*

Excellently conceived simple plan showing thorough study.

## A WOODEN PASSERELLE

### CLASS B SKETCH I

JURY OF AWARD—November 19, 1940

NORMAN CLOUGH  
H. PAGE CROSS  
NEMBARDT CULIN

ARMISTEAD FITZHUGH  
JOHN THEODORE HANEMAN  
RONALD H. PEARCE

School Representative: Boris Riaboff, New York University

THE PROGRAM—*Otto Teegen, New York, N. Y.*

A Parkway drive runs along a stretch of lake shore which provides an excellent beach. The auto traffic is so heavy and moves at such high speed that for a pedestrian to try to cross the highway is to risk injury. It has been

found necessary, therefore, to plan an overhead walkway or "passerelle," and for the sake of economy to make it of wooden construction. Another requisite is the use of ramps rather than steps leading to and descending from the walkway, in order that mothers with carriages can get across.

The highway is 50 feet wide with a five foot wide island of curb and grass in the middle of the highway separating the two lanes of traffic. A clear height of 10 feet should be allowed over the roadway. The passerelle need be no more than 8 feet wide and should have a railing as well as some means of being lighted at night. The structure should be clean looking and gay, and de-



signed to require the minimum amount of maintenance. It is particularly desired that the design express the materials of construction.

#### *Summary of Awards:*

9 Mention	82 No Award
25 Half Mention	116 Drawings Submitted

#### REPORT OF THE JURY—*John Theodore Haneman*

The jury thought this program very concise and clear with the main points to be considered, accessibility, stability, simplicity and character.

Accessibility required ease of approach, and ramps that should not be too steep inasmuch as there was a rise of approximately 12 feet to be negotiated. Forty feet should be the minimum length of ramp run for this purpose. The types shown were as follows: A continuation of the passerelle walk in a straight line; a winding ramp with landing; a helical ascent, and a double ramp at right angles to the bridge. Some students avoided this problem of approach by adjusting the terrain to suit their plans, by assuming the highway to function between convenient embankments or in a gully. The jury were not of this opinion, but thought the program called for at least one approach at the road level.

The question of stability was considered an important one and there were many designs which were structurally impossible. A 25 foot span is important and should be considered. The jury felt that the students erred more on this point than on any other, since the drawings varied from those showing structures that could safely support the weight of an elephant to creations that could not carry their own weight. Uprights were shown ranging from a single post, to a group of many, the latter uneconomical and destroying the simple character asked for in the pro-

gram. The single post for wood construction was considered of doubtful permanence and suggested rather steel or concrete as a material. The greatest fault seemed to be a lack of lateral bracing between the supporting uprights.

Regarding simplicity, the jury were very firm. The problem called for a simple wooden overpass and the solutions stressing this point received favorable consideration. Where students used plastic laminated forms, the jury thought them a trifle pretentious for the problem but not necessarily to be penalized, so long as the character of wood was not lost or the mass was kept simple and expressed its function.

Character was felt to be a very important factor and the jury considered as successful those designs that expressed in the most pleasing manner the material and purpose, namely, an economical wooden passerelle, spanning a busy thoroughfare.

The Mention was given to G. W. Chesser, University of Pennsylvania; for his extremely simple solution. Practical, yet extremely characteristic of its material and economical, it was down almost to the irreducible minimum.

A little more elaborate was the design submitted by F. E. Wennlund of University of Illinois. Pleasing and simple in conception yet decidedly in character, it avoided hackneyed prototypes.

V. McCoy of Oklahoma Agric. & Mech. College presented a pleasing and amusing solution. Very characteristic of its material and possessing imagination, it was refreshing, straightforward, and decidedly stylistic.

Of the many sketches submitted using modern materials, the jury thought G. Deuth's, of the University of Illinois, showed a conservative and pleasing solution. The use of laminated construction was restrained and the whole composition with its approaches was very graceful.

## REPORT OF AWARDS

### Department of Sculpture

#### A Memorial Giralda

SCULPTURE PROGRAM I—7 MODELS SUBMITTED  
JUDGMENT OF OCTOBER 7, 1940

BEAUX-ARTS INSTITUTE OF DESIGN:  
*First Mention Placed:* H. Becker  
*First Mention:* M. Abel  
*Mention:* P. Orlando, T. Trebbi  
*No Award:* 1

NEW YORK UNIVERSITY:  
*First Mention Placed:* A. Waller  
*Mention:* L. Baskin

#### A Pottery Lamp Base

SCULPTURE PROGRAM II—31 MODELS SUBMITTED  
JUDGMENT OF NOVEMBER 13, 1940

BEAUX-ARTS INSTITUTE OF DESIGN:  
*First Mention Placed:* A. Frudakis, J. Terken, M. Sage

*First Mention:* M. Abel, P. Korn, G. Spaventa  
*Mention:* A. Rosenthal, A. Farina, P. Orlando, M. Abel,  
A. Baker

*No Award:* 15

COLUMBIA UNIVERSITY:

*No Award:* 2

NATIONAL ACADEMY:

*No Award:* 1

NEW YORK UNIVERSITY:

*Mention:* A. Waller

*No Award:* 1

### Department of Architecture

#### A Consul's Office and Residence

CLASS A PROBLEM I—113 DRAWINGS SUBMITTED  
JUDGMENT OF NOVEMBER 14, 1940

CARNEGIE INSTITUTE OF TECHNOLOGY:

*Mention:* D. R. Goss, J. T. Harnack, B. Jackman, G. C.



Pierce, H. S. Shelmire Jr.  
 No Award: 4  
 Hors Concours: C. R. Nicosia, L. G. Stenberg

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.  
 Second Medal: C. H. Droppers  
 Mention: J. C. Bonebrake, J. T. Guy, F. G. Schneider  
 No Award: 2

DETROIT ATELIER:  
 No Award: 1

GEORGIA SCHOOL OF TECHNOLOGY:  
 Mention: W. H. Barnett, R. H. Bonn, G. P. Foote, W. T. Hall, H. H. Hensler Jr., J. S. Hamilton Jr., C. V. Link, J. W. Morgan  
 No Award: 1  
 Hors Concours: W. F. Letson, H. H. VanBuren

ATELIER GNERRE, NEW YORK:  
 Mention: H. E. Zazzi

KANSAS STATE COLLEGE:  
 Mention: J. A. Shaver  
 No Award: 1

NEW YORK UNIVERSITY:  
 First Medal: J. Claus, S. Torkelsen  
 Mention: J. T. Bernard, F. D. Rogers  
 No Award: 4  
 Hors Concours: M. P. Banzhaf

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:  
 Second Medal: A. R. Williams  
 Mention: C. G. Andrews, B. C. Russell, W. H. Walton, S. M. Wheeler  
 No Award: 2

PENNSYLVANIA STATE COLLEGE:  
 First Medal: C. S. Bicksler  
 Second Medal: C. W. Ernst Jr., H. G. Wilson, J. R. Suydam  
 Mention: T. W. Coatsworth, L. Reber, R. R. Rhodes

PRINCETON UNIVERSITY:  
 First Medal: H. Licklider  
 Mention: R. W. Humphrey, D. L. Leavitt, T. Longstreth, J. S. Nants Jr., R. D. Proctor, J. K. Shear, W. F. Shellman Jr., H. N. Young III.  
 No Award: 1

RICE INSTITUTE:  
 No Award: 3

UNIVERSITY OF ILLINOIS:  
 First Medal: R. E. McMullin, S. G. Paulsen  
 Second Medal: F. W. Collins, V. A. Esh, D. L. Grieb, R. T. Heter, L. S. Kelley, C. W. Phillips, L. Woodard  
 Mention: O. J. Baker, W. R. Buckley, K. W. Brooks, J. P. Callmer, J. F. Ehlert, R. T. Gatewood, T. A. Hart, R. P. Hooton, A. Konikoff, R. P. Kaiser, A. A. Smith, R. F. Wolfley, J. L. Wright

UNIVERSITY OF NEBRASKA:  
 No Award: 4

UNIVERSITY OF NOTRE DAME:  
 Mention: D. Haley, J. W. McHugh, M. Paskin  
 No Award: 1

UNIVERSITY OF OKLAHOMA:  
 Mention: F. W. Binckley, J. Knight, G. R. Palmer, R. J. Tappan  
 No Award: 1

UNIVERSITY OF PENNSYLVANIA:  
 Second Medal: J. C. Tighe  
 Mention: R. S. Barney, R. M. Schoenbrod, H. L. Shay Jr., D. A. Wallace Jr., A. B. White  
 No Award: 2

UNAFFILIATED:  
 TERRE HAUTE, INDIANA:  
 No Award: 1

KANSAS CITY, MISSOURI:  
 No Award: 1

## A Floating Restaurant

CLASS A SKETCH I—ROMER PRIZE  
 JUDGMENT OF NOVEMBER 14, 1940—78 DRAWINGS SUBMITTED

GEORGIA SCHOOL OF TECHNOLOGY:  
 Half Mention: J. S. Hamilton Jr.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:  
 Mention: C. G. Andrews, J. B. Green

PRINCETON UNIVERSITY:  
 Mention and Prize: W. F. Shellman, Jr.  
 Mention: D. L. Leavitt, R. D. Smith  
 Half Mention: R. W. Humphrey, H. Licklider

UNIVERSITY OF ILLINOIS:  
 Half Mention: F. W. Collins, D. L. Grieb

UNIVERSITY OF OKLAHOMA:  
 Mention: F. W. Binckley

UNIVERSITY OF PENNSYLVANIA:  
 Mention: R. A. Ibarguen

YALE UNIVERSITY:  
 Half Mention: R. G. Creadick, P. K. Ogden

## A Ski Club

CLASS B PROBLEM I—208 DRAWINGS SUBMITTED  
 JUDGMENT OF NOVEMBER 19, 1940

CARNEGIE INSTITUTE OF TECHNOLOGY:  
 First Mention: E. M. Erwin Jr.  
 Mention: G. T. Brown, C. E. Fouhy Jr., C. B. Kearfott Jr., L. J. Schmidt, J. Tuchman

CATHOLIC UNIVERSITY OF AMERICA:  
 Mention: A. Higuera Jr., Y. Kawamoto, B. Kellenyi, J. D. Scrocco, R. W. Stickle  
 No Award: 14

CLEVELAND SCHOOL OF ARCHITECTURE W.R.U.  
 First Mention Placed: J. A. Rode  
 First Mention: R. D. Harley  
 Mention: M. L. Jones, J. J. Scheetz, J. A. Scott, H. S. Stenger, R. J. Tichy, R. C. Wherley  
 No Award: 2  
 Hors Concours: N. W. Parker

ATELIER ESCHWEILER, MILWAUKEE:  
 No Award: 1

ATELIER GAUDREAU, BALTIMORE:  
 No Award: 1

GEORGIA SCHOOL OF TECHNOLOGY:  
 Mention: W. H. Evins, R. W. Gibeling, J. L. Harris, J. H. Humphrey Jr., S. T. Hurst, J. R. Johnston Jr., V. M. Shipley Jr., W. C. Thomson  
 No Award: 2  
 Hors Concours: J. A. Miller, S. G. Miller

ATELIER GNERRE, NEW YORK:  
 No Award: 1



**KANSAS STATE COLLEGE:**

*Mention:* S. H. Lane, G. Sollenberger, G. Walrafen,  
W. D. Ross

*No Award:* 5

**NEW YORK UNIVERSITY:**

*First Mention Placed:* P. Sternbach

*First Mention:* R. Batchelor, M. Caplan, E. J. Hills, E.  
Schwartz

*Mention:* W. E. Chapman, M. S. D'Essen, M. DiLeo, P.  
Ifill, R. D. Knight, H. Leventhal, S. R. Malamud, G.  
Murtagh, E. Rapp, J. Rosen, F. Saphier, D. Wiesinger

*No Award:* 3

*Hors Concours:* H. S. Dykman, E. G. Stripling

**NORTH CAROLINA STATE COLLEGE:**

*No Award:* 10

**OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:**

*First Mention Placed:* A. L. Owen

*First Mention:* A. W. Morey Jr.

*Mention:* R. D. Conner, W. Fincke, J. Kennedy Jr., E.  
Leonard, G. F. Mills, D. G. Murray, F. Pojezny Jr.,  
R. A. Wallace

*No Award:* 7

**PENNSYLVANIA STATE COLLEGE:**

*First Mention Placed:* E. G. Petrazio

*First Mention:* M. Anderson, C. Goldberg, M. Schwartz

*Mention:* E. W. Fickes Jr., J. E. Ligo

*No Award:* 1

**PRINCETON UNIVERSITY:**

*First Mention Placed:* A. C. Rogers

*Mention:* D. J. Anderson, E. B. Baetjer, G. Curry Jr.,  
F. A. Fletcher Jr., W. A. Gilroy, T. T. Wuerth

*No Award:* 3

*Hors Concours:* W. G. Farrar

**UNIVERSITY OF ILLINOIS:**

*First Mention Placed:* C. McKirahan, R. M. Wright

*First Mention:* J. Baker, R. Dunham, W. Eng, W. H.  
Isley, A. W. Neumann

*Mention:* J. W. Barnes, E. L. Burch, R. C. Callahan, M.  
Fitch, R. C. Flood, C. Huboi, R. O. Hausner, C. E.  
King, A. E. Kuby, W. H. Lane, H. Logue, W. C. Mc-  
Cormick, C. V. Rowe, F. Szymanski, E. C. Scholer,  
E. B. Storako, R. R. Thompson, E. D. Valleau, F. B.  
Wilson, A. Witthoefft, A. E. Warren, F. E. Wennlund

*No Award:* 3

*Hors Concours:* K. J. Holzinger, M. Perlis

**UNIVERSITY OF KENTUCKY:**

*Mention:* C. L. Landrum

*No Award:* 1

**UNIVERSITY OF NEBRASKA:**

*No Award:* 1

**UNIVERSITY OF NOTRE DAME:**

*Mention:* C. Bracke, J. B. Carney, D. J. McGrath

*No Award:* 2

**UNIVERSITY OF OKLAHOMA:**

*First Mention:* B. J. Graheck

*Mention:* J. T. Black, J. E. Cottingham, R. L. King, P. J.  
Thompson, W. H. Wilson

*No Award:* 2

**UNIVERSITY OF PENNSYLVANIA:**

*First Mention:* W. G. Benedict, F. C. Salmon

*Mention:* G. W. Chesser, R. E. Durr, W. Mitchell

*No Award:* 1

*Hors Concours:* G. C. Felton

**UNIVERSITY OF VIRGINIA:**

*Mention:* B. W. Davis, P. C. Fleishel, K. Garvin, N. Good-  
loe, J. E. Harper, C. D. Hurt Jr., W. W. Jones, M.  
McCullar, W. S. Downing Jr., V. Elmaleh, J. E. Travis

*No Award:* 13

## A Wooden Passerelle

CLASS B SKETCH I—116 DRAWINGS SUBMITTED

JUDGMENT OF NOVEMBER 19, 1940

**CATHOLIC UNIVERSITY OF AMERICA:**

*Half Mention:* B. Kellenyi, J. Souffront

**CLEVELAND SCHOOL OF ARCHITECTURE W.R.U.:**

*Half Mention:* J. A. Rode

**NEW YORK UNIVERSITY:**

*Mention:* G. Murtagh

*Half Mention:* P. Ifill, S. Malamud

**NORTH CAROLINA STATE COLLEGE:**

*Half Mention:* R. S. Smith

**OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:**

*Mention:* V. McCoy

*Half Mention:* W. O. Farrar, A. W. Morey Jr., D. G.  
Murray

**PENNSYLVANIA STATE COLLEGE:**

*Half Mention:* M. Anderson

**PRINCETON UNIVERSITY:**

*Half Mention:* G. Curry Jr., T. T. Wuerth

**T-SQUARE CLUB OF PHILADELPHIA:**

*Half Mention:* W. J. Beltz

**UNIVERSITY OF ILLINOIS:**

*Mention:* G. Deuth, R. Dunham, R. O. Hausner, A. E.  
Kuby Jr., C. V. Rowe, F. E. Wennlund

*Half Mention:* E. L. Burch, G. H. Banthien, W. Eng,  
C. E. King, W. H. Lane, W. C. McCormick, H. F.  
Wachter

**UNIVERSITY OF NEBRASKA:**

*Half Mention:* S. W. Campbell

**UNIVERSITY OF NOTRE DAME:**

*Half Mention:* J. J. Sherer

**UNIVERSITY OF OKLAHOMA:**

*Half Mention:* B. J. Graheck

**UNIVERSITY OF PENNSYLVANIA:**

*Mention:* G. W. Chesser

*Half Mention:* W. G. Benedict

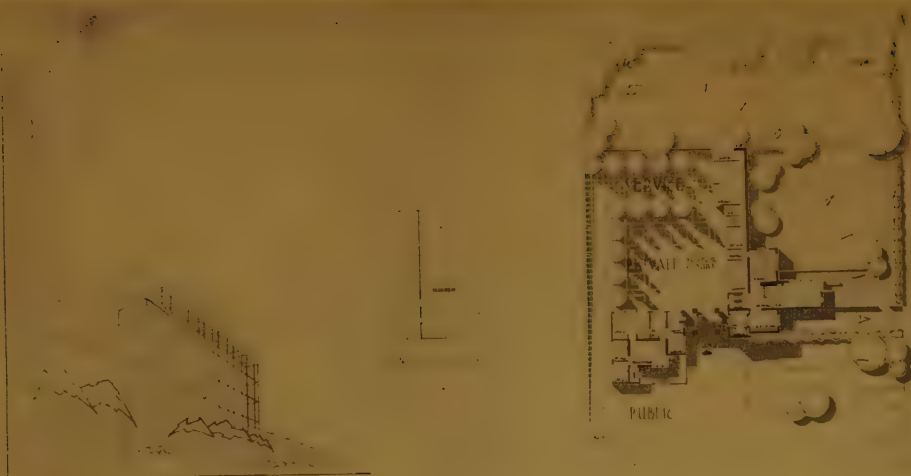
**UNIVERSITY OF VIRGINIA:**

*Half Mention:* J. C. Page





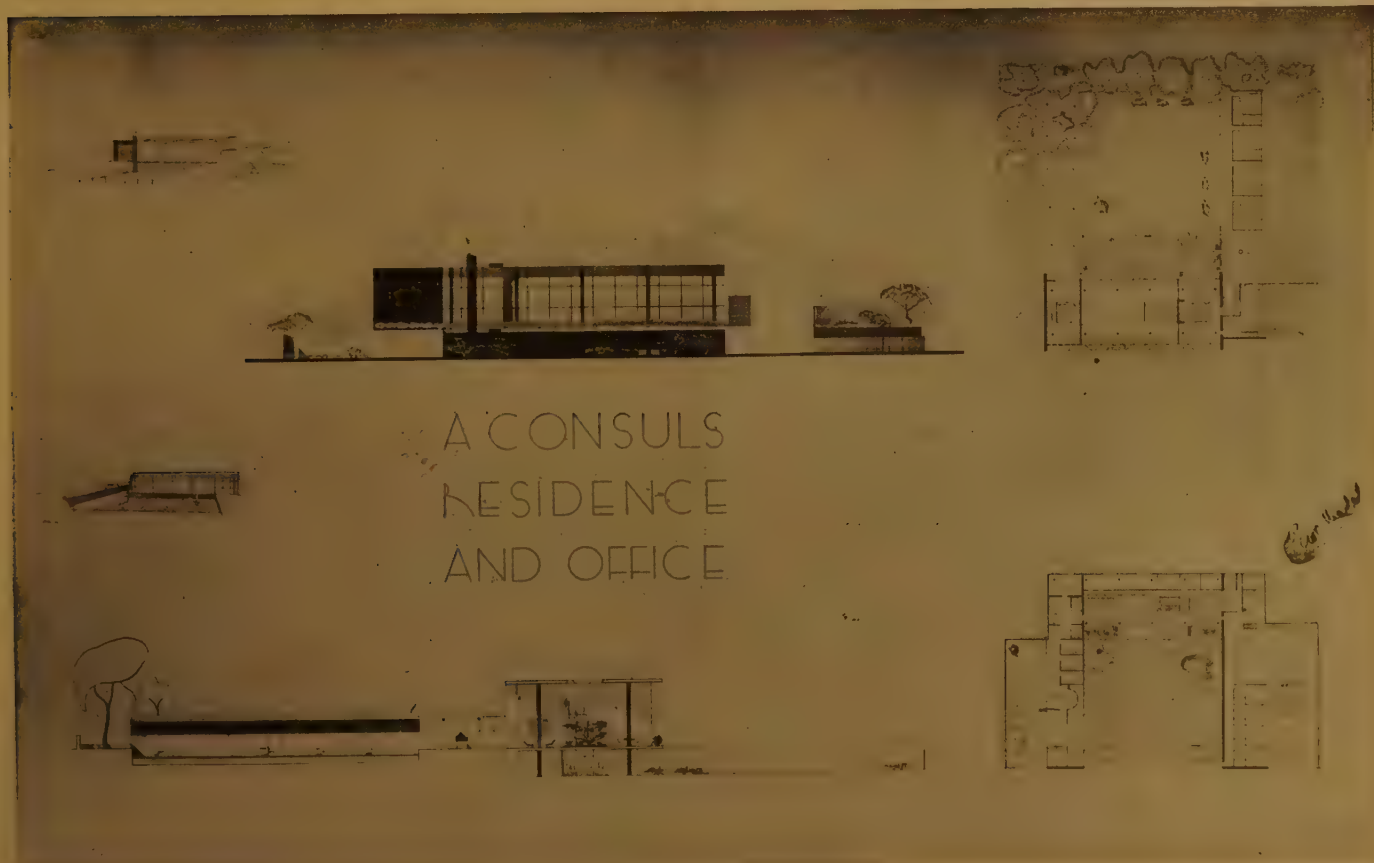




FIRST MEDAL—C. S. BICKSLER

CLASS A PROBLEM I — A CONSUL'S OFFICE AND RESIDENCE

FIRST MEDAL — S. TORKELSEN





# A CONSUL'S OFFICE & RESIDENCE

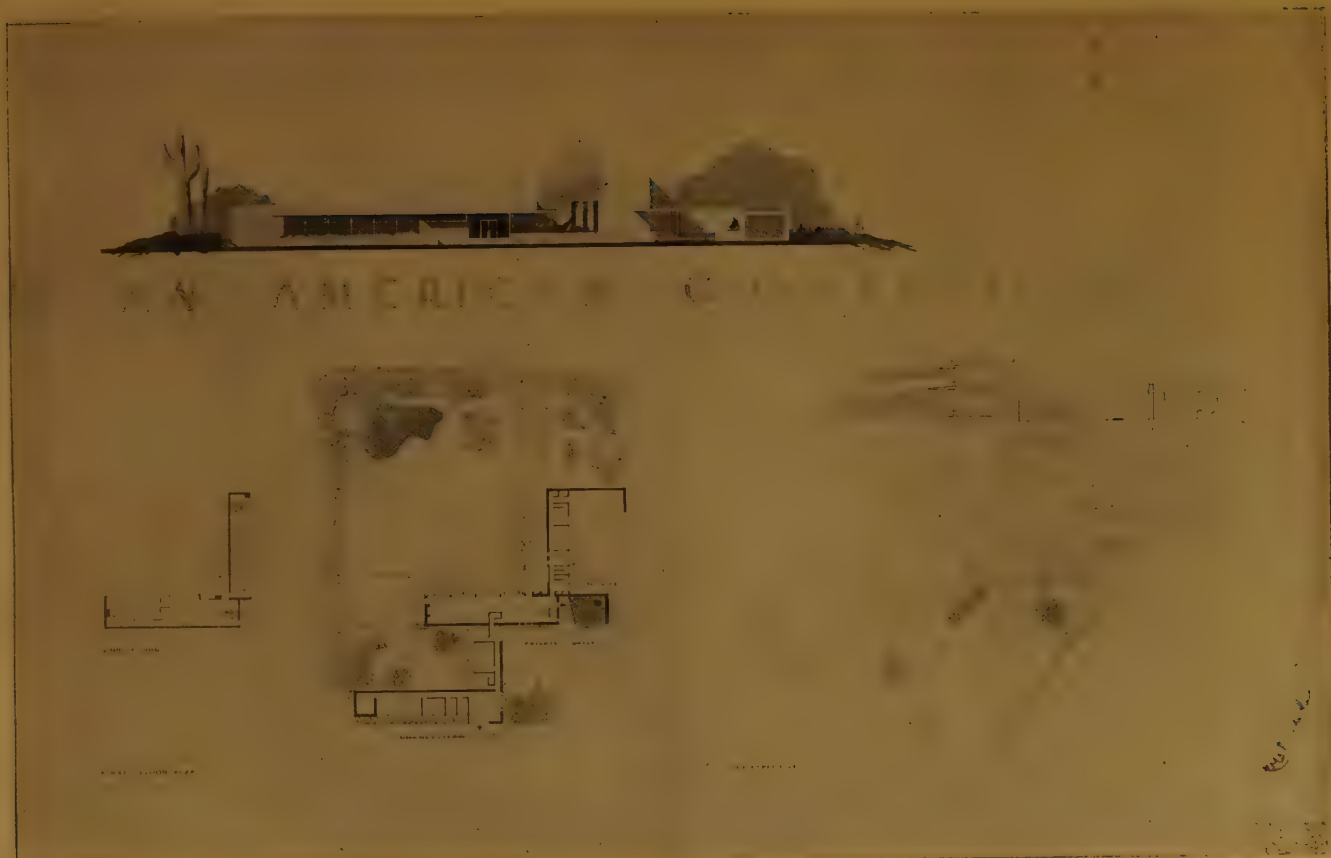
FIRST MEDAL — J. CLAUS

CLASS A PROBLEM I — A CONSUL'S OFFICE AND RESIDENCE

FIRST MEDAL — H. LICKLIDER



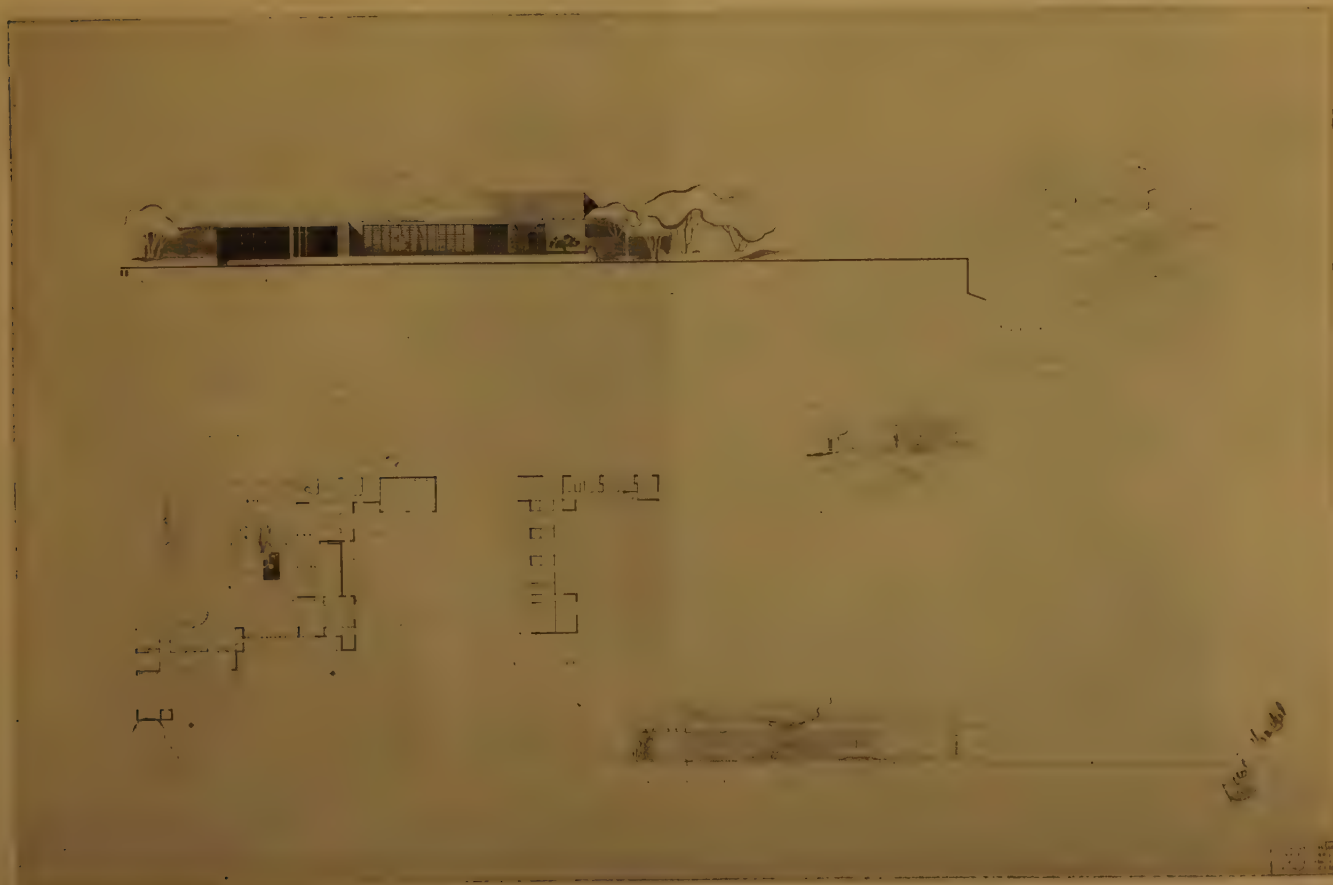




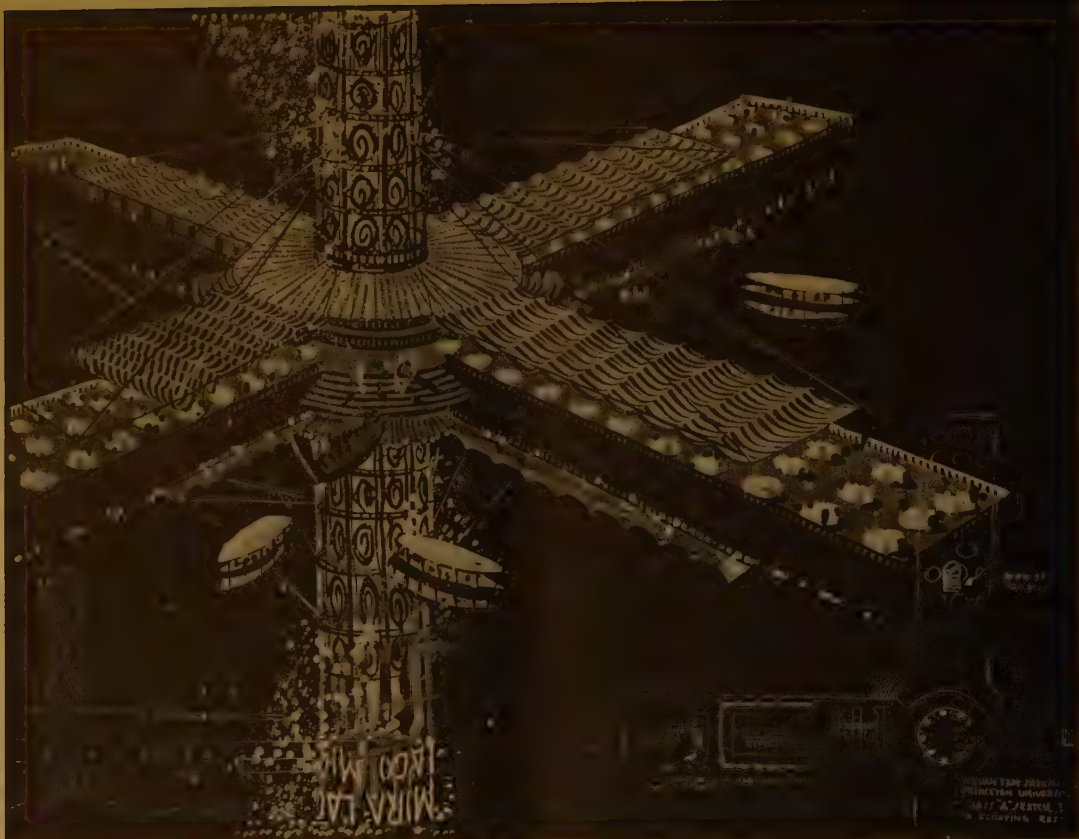
FIRST MEDAL—R. E. McMULLIN

CLASS A PROBLEM I—A CONSUL'S OFFICE AND RESIDENCE

FIRST MEDAL—S. G. PAULSEN







ROMER PRIZE AND MENTION — W. F. SHELLMAN, JR.

MENTION — R. A. IBARGUEN



CLASS A SKETCH I  
A FLOATING RESTAURANT

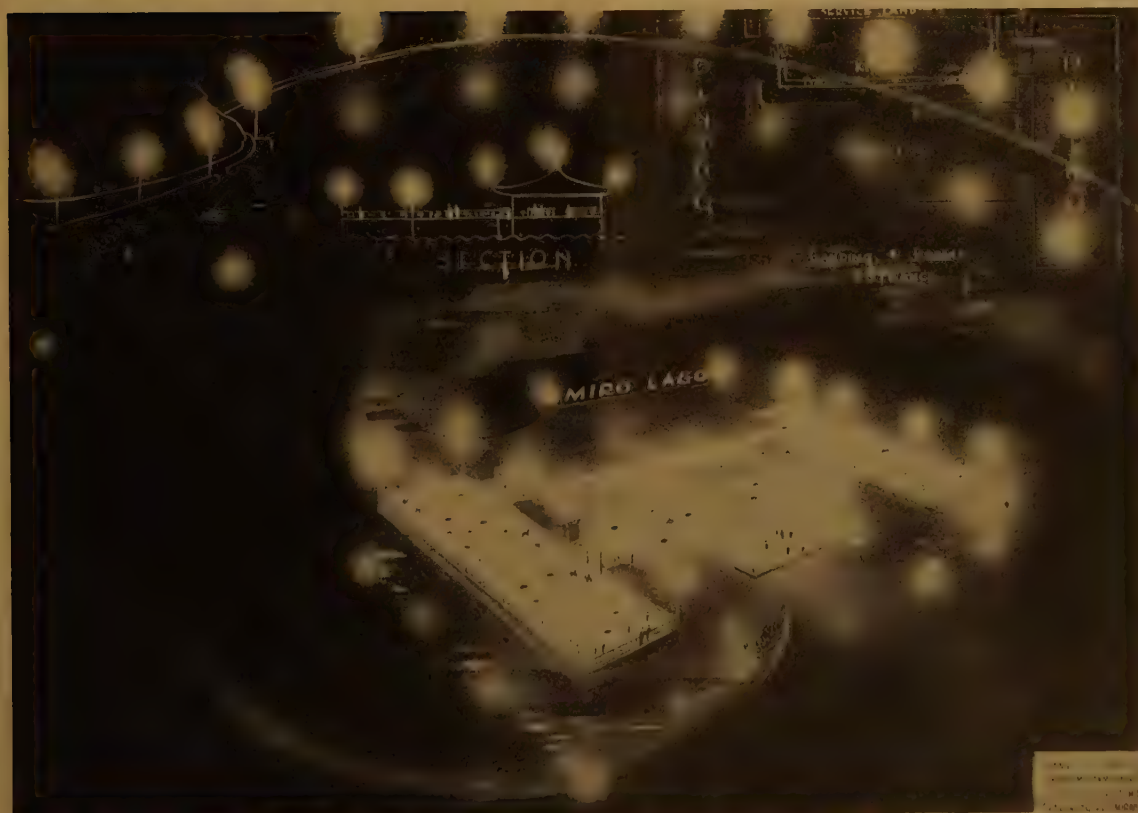




MENTION — F. W. BINCKLEY

# CLASS A SKETCH I — A FLOATING RESTAURANT

MENTION — J. B. GREEN





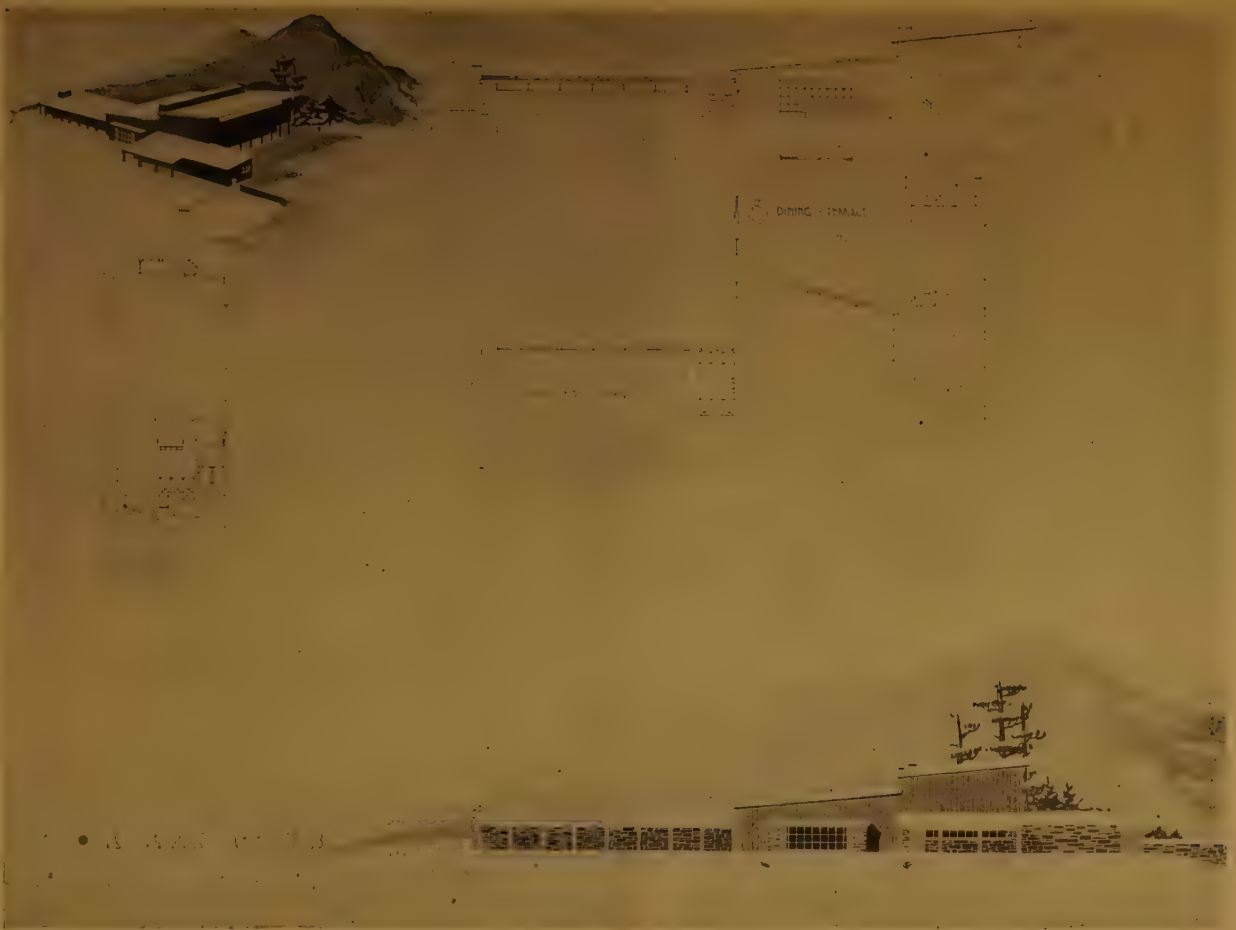
MENTION — D. L. LEAVITT

# CLASS A SKETCH I — A FLOATING RESTAURANT

MENTION — R. D. SMITH



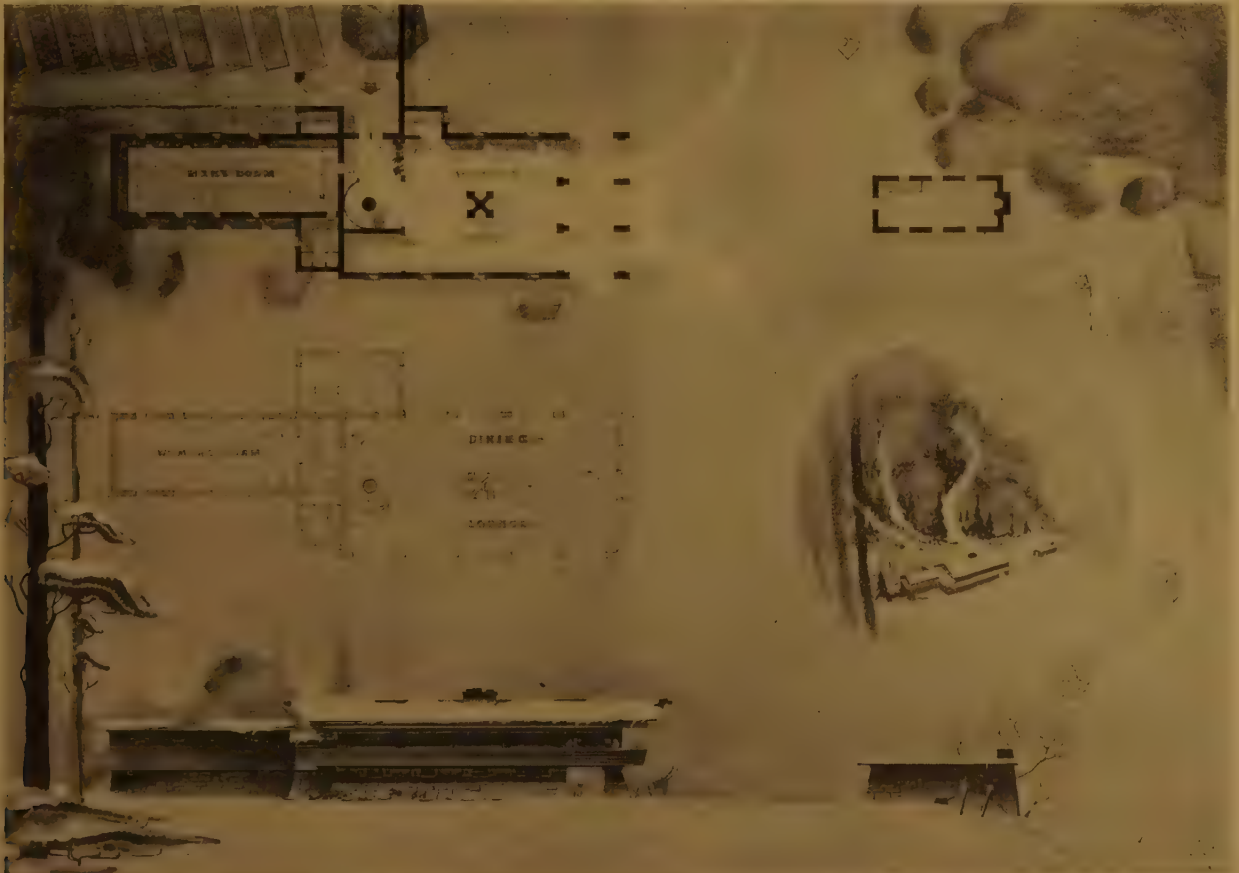




FIRST MENTION PLACED — J. A. RODE

CLASS B PROBLEM I — A SKI CLUB

FIRST MENTION PLACED — R. M. WRIGHT

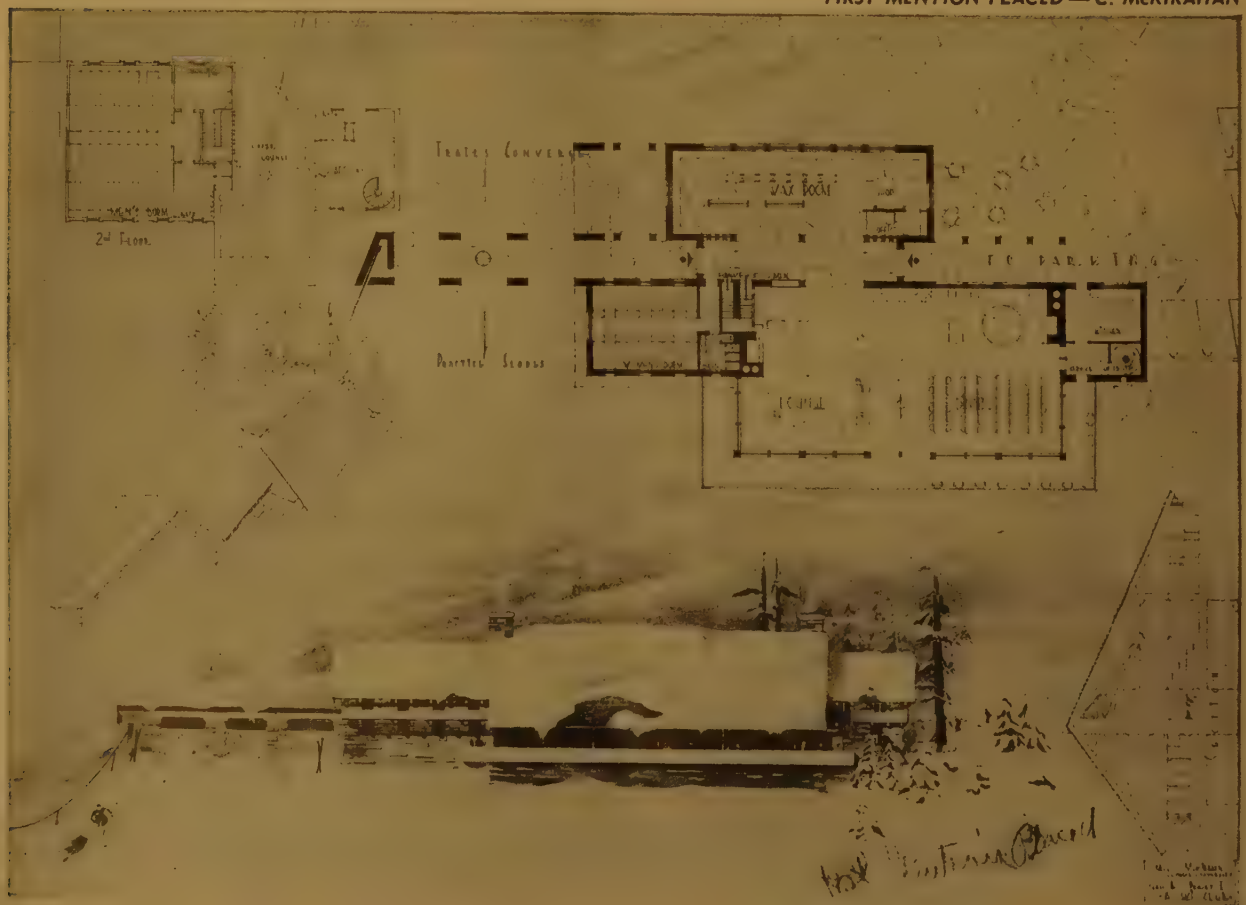




FIRST MENTION PLACED—A. C. ROGERS

# CLASS B PROBLEM I — A SKI CLUB

FIRST MENTION PLACED — C. McKIRAHAN



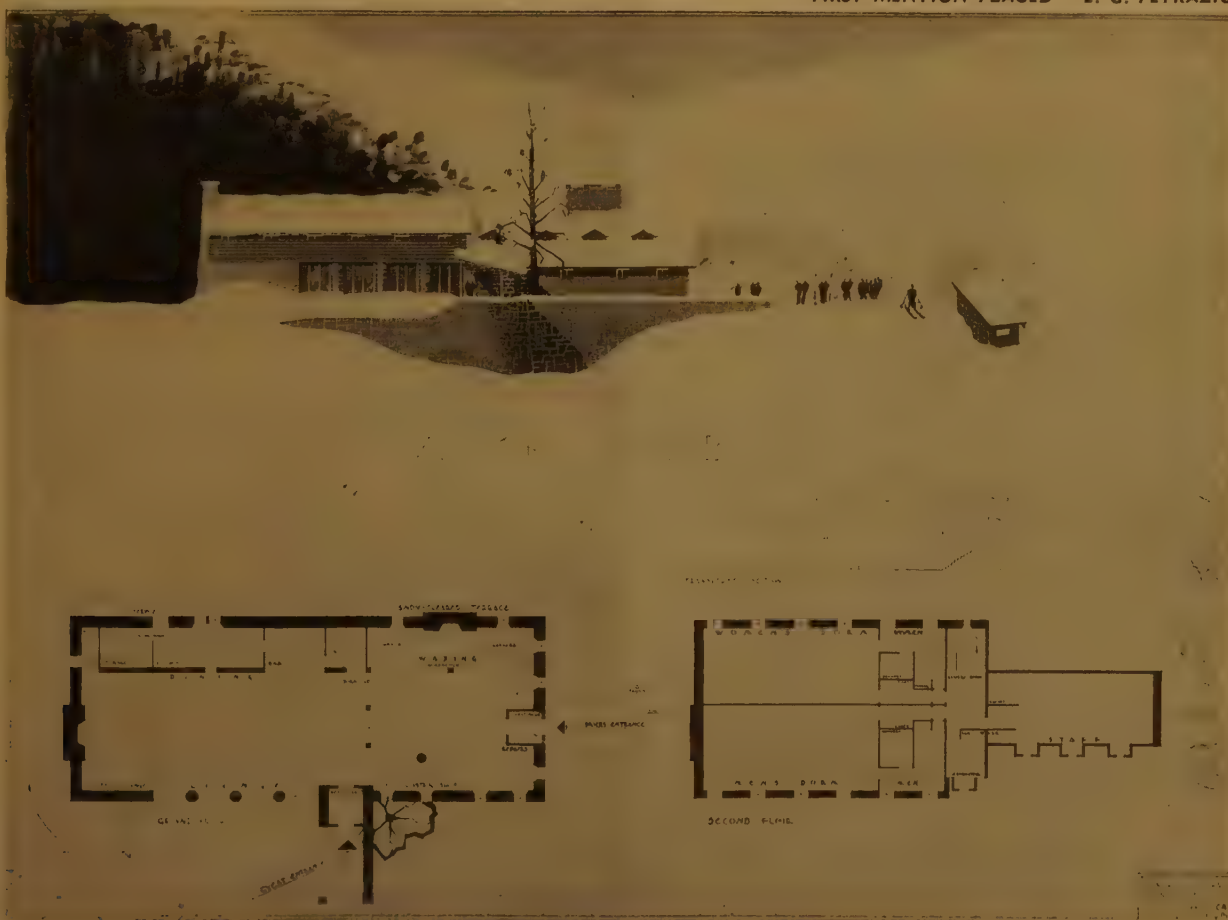




FIRST MENTION PLACED—A. L. OWEN

# CLASS B PROBLEM I — A SKI CLUB

FIRST MENTION PLACED — E. G. PETRAZIO





### CLASS B PROBLEM I — A SKI CLUB

FIRST MENTION PLACED — P. STERNBACH



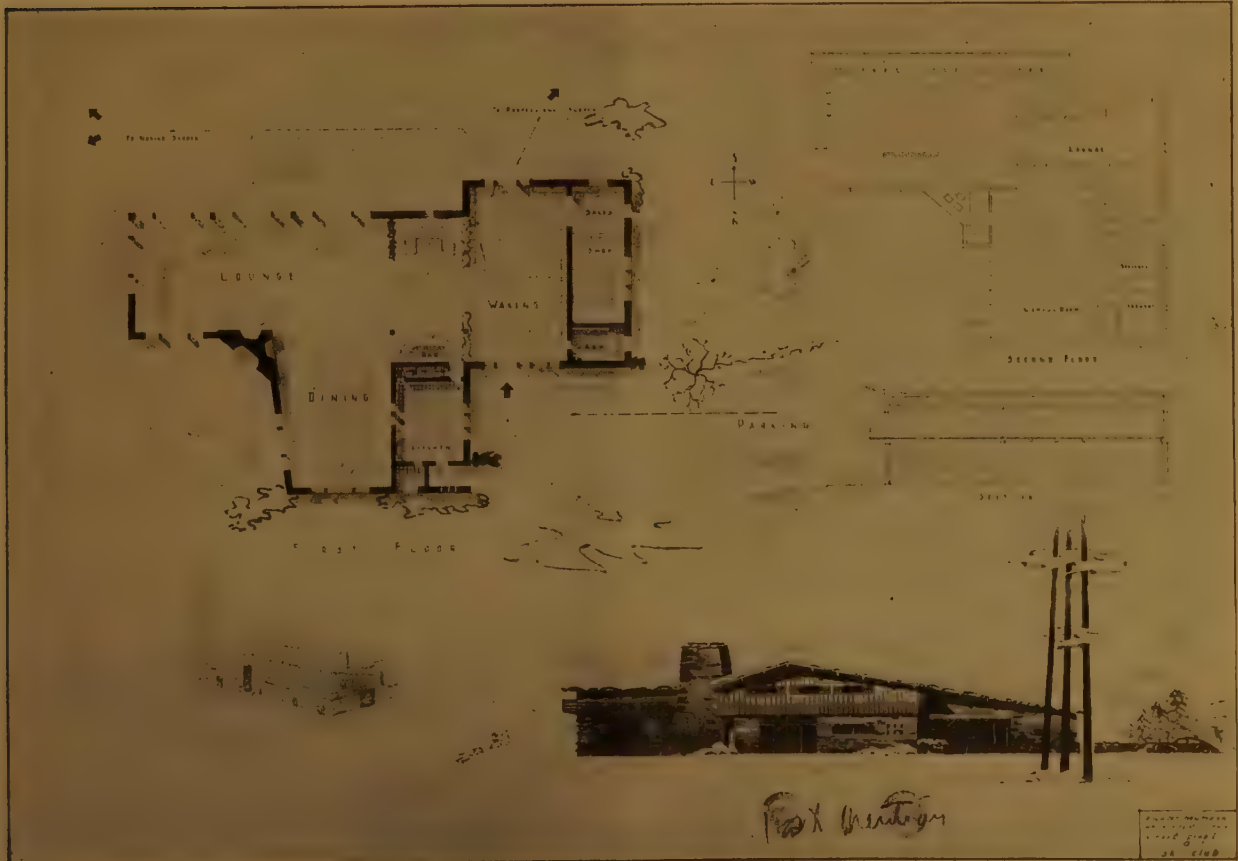




FIRST MENTION—M. ANDERSON

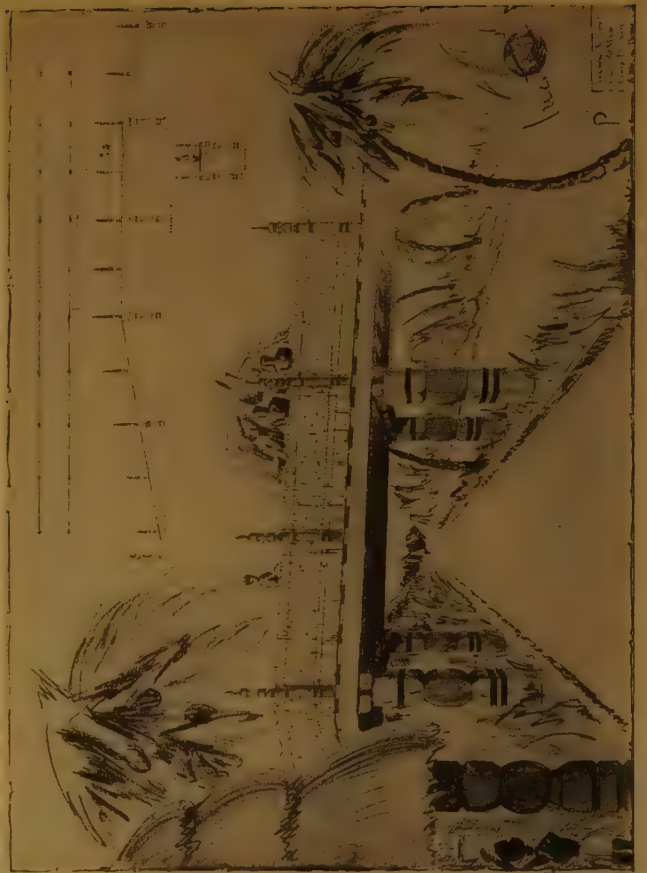
CLASS B PROBLEM I — A SKI CLUB

FIRST MENTION — A. W. NEUMANN





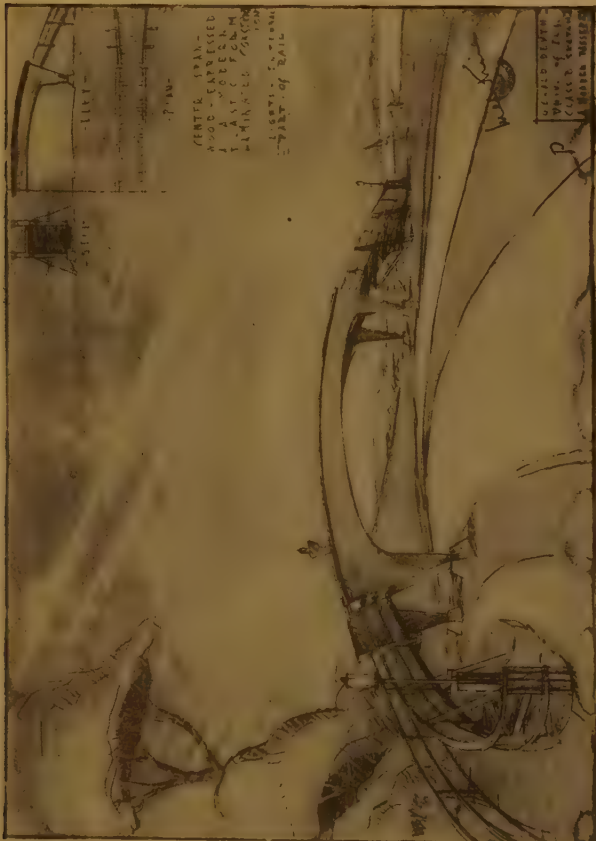
MENTION — F. E. WENNLUND



MENTION — V. McCOY

# CLASS B SKETCH I — A WOODEN PASSERELLE

MENTION — G. DEUTH



MENTION — G. W. CHESSEY







FIRST MENTION PLACED — M. WALLER

# SCULPTURE PROGRAM I

## A MEMORIAL GIRALDA

FIRST MENTION PLACED — H. BECKER







FIRST MENTION PLACED—M. SAGE

FIRST MENTION PLACED—J. TERKEN



## SCULPTURE PROGRAM II

### A POTTERY LAMP BASE

FIRST MENTION PLACED—A. FRUDAKIS





## COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

### DEPARTMENT OF ARCHITECTURE

CARNEGIE INSTITUTE OF TECHNOLOGY  
CATHOLIC UNIVERSITY OF AMERICA  
CHICAGO TECHNICAL COLLEGE  
CLEVELAND SCHOOL OF ARCHITECTURE OF  
WESTERN RESERVE UNIVERSITY  
DREXEL EVENING INSTITUTE  
GEORGIA SCHOOL OF TECHNOLOGY  
KANSAS STATE COLLEGE OF AGRICULTURE AND  
APPLIED SCIENCE  
MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
NEW YORK UNIVERSITY  
NORTH CAROLINA STATE COLLEGE  
OHIO STATE COLLEGE  
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE  
PENNSYLVANIA STATE COLLEGE  
PRINCETON UNIVERSITY  
RICE INSTITUTE  
SYRACUSE UNIVERSITY  
UNIVERSITY OF ILLINOIS  
UNIVERSITY OF KENTUCKY  
UNIVERSITY OF NEBRASKA  
UNIVERSITY OF OKLAHOMA  
UNIVERSITY OF NOTRE DAME  
UNIVERSITY OF PENNSYLVANIA  
UNIVERSITY OF VIRGINIA  
WASHINGTON UNIVERSITY  
YALE UNIVERSITY  
  
UNIVERSITY OF HAVANA, CUBA  
UNIVERSITY OF TORONTO, CANADA

### DEPARTMENT OF MURAL DECORATION

DAYTON ART INSTITUTE  
JOHN HERRON ART INSTITUTE  
NATIONAL ACADEMY OF DESIGN  
PORTLAND SCHOOL OF FINE AND APPLIED ARTS  
NEW YORK UNIVERSITY  
YALE UNIVERSITY

### DEPARTMENT OF SCULPTURE

COLUMBIA UNIVERSITY  
NATIONAL ACADEMY OF DESIGN  
NEW YORK UNIVERSITY

### SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS  
AMERICAN INSTITUTE OF ARCHITECTS  
ILLUMINATING ENGINEERING SOCIETY  
AMERICAN INSTITUTE OF DECORATORS  
SOCIETY OF MURAL PAINTERS  
NATIONAL SCULPTURE SOCIETY

